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## Volume 70, Number 03 (March 1952)

Guy McCoy

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# *Etude*

MARCH 1952  
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## the music magazine



A GREAT AMERICAN ORGANIST—VIRGIL FOX  
By Alexander McCurdy (See Page 24)

### *In this issue . . .*

Points on  
Piano Teaching

**Isidor Philipp**

Your Voice  
After Fifty Years

**Leon Rothier**

The Inspiration  
of Defeat

**James Francis Cooke**

Accompanying  
the Ballet Class

**Margaret Wardrope**

Audio-Visual Aids  
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# LETTERS

TO THE EDITOR

## Articles

Sir: Both I and my six year old boy have started piano recently. I found ETUDE in our town library and after I had repeatedly borrowed copies, sometimes the same copy time after time, it dawned on me that what I really wanted were my own copies to refer to when needed.

Your magazine seems to get better every month, or at least its appeal to me personally grows.

The articles on pre-school music, on how to practice for adults, on music in elementary schools just hit me when I needed them.

Miriam Miller  
New York

## Teacher's Roundtable

Sir: As a subscriber to ETUDE, I have been meaning to write and tell you how much I have missed Mr. Dumesnil, but now, I can write how happy I am to find him returning! I enjoy every word of his column and also his French musical background.

Helen MacPherson  
Worcester, Mass.

## Music Section

Sir: Just received my December issue of the ETUDE. It is the first copy I've had since before World War II. I have a piano again and so I also wanted the ETUDE.

But why such thin paper? You have to be so careful when turning a page.

I don't agree at all with Ward Folsom of Tacoma, Wash. Some of the music in the ETUDES I have of 1920 is beautiful—not sickening.

The piano duets are not what they used to be. Why not some of Sousa's grand marches or some music with more fullness of tone than the duets of recent years?

However, 'tis a grand music magazine. I do not play for the public nor teach; but just for my own enjoyment, so I hope to keep on taking the ETUDE

for a long time.

Mrs. Mearl Bannick  
Wilton Jct., Iowa

## Veteran Subscriber

Sir: I note in your 'Letters to the Editor' that Mattie C. Hermes will be a subscriber for fifty years in 1950. I was fifteen when father subscribed to the ETUDE—I am now 72. I beat her, don't I! It was then ten cents.

Olga J. Fisher  
New Hyde Park, N. Y.

## "Why Not Women in Orchestras?"

Sir: Congratulations to Mr. Raymond Paige for his fine and inspiring article "Why not Women in Orchestras?"! I wish other musicians and educators would try to help do away with the old prejudice against allowing women to play in the major symphony orchestras. Mr. Paige is right. Why shouldn't they? This article encouraged me a great deal, since my ambition has always been to play flute in a professional orchestra.

I have subscribed to ETUDE for four years and just recently renewed my subscription for another three year period. In my opinion your magazine is tops in every way, except for the music section. You have too much piano music for one thing, and you seem to forget that there are other orchestral instruments besides the violin. How about some woodwind solos and ensembles?

Miss Sally Rentschler  
Ann Arbor, Mich.

An Answer to "What's Wrong with Music Appreciation" (ETUDE—Jan. '51)

Sir: Mr. Guy Maier, noted music teacher and writer, said in the January 1951 ETUDE that something is "wrong with music appreciation." His contention was based on the fact that 83 of his students (out of a class of 150) found Bach difficult to understand, and still more difficult to enjoy! Therefore he (Continued on Page 8)



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**NEW** **Records**  
By GEORGE GASCOYNE

**Puccini: "La Tosca"**  
Opera lovers will revel in this splendid recording of Puccini's ever-popular stage work. The cast for the most part is excellent and includes Simona Dall'Argine, soprano; Nino Scattolini, tenor; and Scipio Colombo, baritone, in the principal rôles, and also Alfred Poell, Karl Donch, Waldemar Krentt, Harald Proglhoff, Walter Berry, and Hans Breitschopf. Argeo Quadri conducts the Orchestra of the Vienna State Opera and the Vienna Kammerchor. (Westminster, three 12-inch discs.)

**Tchaikovsky: Symphony No. 4 in F minor**  
This is an entirely adequate performance of the Tchaikovsky opus, as played by the Vienna State Opera Orchestra, conducted by Hermann Scherchen. (Westminster, one 12-inch disc.)

**Debussy: La Mer**  
After three recording sessions of this work, the results of which did not satisfy the perfection-minded Toscanini, the famous Maestro and the N.B.C. Symphony Orchestra have finally come through with a recording that has been approved for release by the Maestro. On the reverse side, by way of genuine contrast, are excerpts from Mendelssohn's "Midsummer Night's Dream" music. (Victor, one 12-inch disc.)

**Berlioz: L'Enfance du Christ**  
Here is a fine recording of a work far removed from the Berlioz of the immense orchestrations. This is gentle, tender music befitting the story. The recording employs the Paris Conservatoire Orchestra, the Raymond St. Paul Chorus and these soloists from the Paris Opera: H. Bouvier, contralto; J. Giraudeau, tenor; L. Noguera, baritone; and M. Roux and H. Médus, basses, all conducted most ably by André Cluytens. (Vox, two 12-inch discs.)

**Saint-Saëns: Septet**  
Poulenc: Trio for Trumpet, Trombone, and French Horn  
Here is an interesting record of two unusual works. Saint-Saëns Septet for string quartet, bass, trumpet, and piano makes use of the Stradivari Records String Quartet, Harry Glanz (trumpet), Philip Sklar (bass), and Brooks Smith (piano). They acquit themselves well. On the reverse side the Poulenc Trio is spiritedly played by Harry Glanz, Gordon Pulis and Arthur Berv. (Stradavari, one LP disc.)

**Schumann: Concerto in A minor, Op. 54**  
Guimar Novaes, with the Vi-  
enna Symphony, conducted by Otto Klemperer, has made a highly satisfactory recording of this romantic work. (Vox, 12-inch disc.)

**Verdi: "Luisa Miller"**  
Another in its series of full-length opera recordings is issued by Cetra-Soria with a cast that does full justice to this Verdi score. As is the case with its other opera releases, a complete libretto is furnished with the set. An interesting side-light in connection with this recording is the fact that the leading tenor rôle of Rodolfo is sung by Giacomo Lauri-Volpi, who also sang this same part when the opera was originally produced at the Metropolitan Opera House in 1929. The complete cast for the present release includes: Giacomo Vaghi (Count Walter), Lauri-Volpi (Rodolfo), Scipione Colombo (Miller), Lucy Kelston (Luisa), Miti Truccato Pace (Federica), Duilio Baronti (Wurm), Grazia Colaresu (Laura), and Salvatore de Tommaso (a peasant) with the orchestra and chorus of Radio Italiana conducted by Mario Rossi. (Cetra-Soria, three 12-inch discs.)

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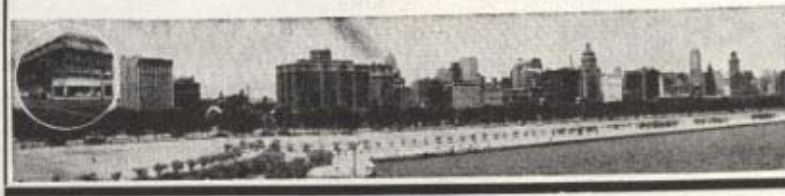


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# Musical Oddities

By NICOLAS SLONIMSKY

IN OLDEN TIMES, music critics wrote as they pleased, apparently without fear of libel suits. Here is a review of the debut of a would-be opera star, which appeared in the "New York Arcadian" of May 3, 1875:

"On Wednesday in last week, a lady who, though said to be American, rejoices in the name of Garafilia Mohalbi, made her debut at the Academy as *Elvira*. It is barely possible that in the dim regions of the past she may have possessed something that might have been called a voice, but it is absolutely impossible that she could ever have known how to sing. . . . But that Miss Mohalbi's friends mustered in overwhelming force, the sibilations would have been much more vigorous than they were. . . . On this occasion, the absurdities of the bouquet system reached a climax. Scarcely had Miss Mohalbi appeared upon the stage, than the ushers began handing her immense baskets of flowers, and these floral offerings were subsequently tendered at every possible opportunity until they at last became so numerous, that one well-known professor of music was tempted to remark that she had a bouquet for almost every false note she sang."

An usher of the once famous Loh Concerts in Sonderhausen, who played a little cello, had occasional jobs when an increased orchestra was required. After one of such occasions when Haydn's *Creation* was performed, the management received a bill from him saying: "For helping out with *Creation*, 6 marks."

IT IS GENERALLY assumed that the libretto of "*Aida*" was suggested by an episode in Egyptian history discovered by the celebrated Egyptologist Mariette Bey, who is supposed to have found it in an old papyrus. But it seems

that an essentially identical libretto was used in an opera by the eighteenth-century Italian composer, Niccolò Conforto, which he wrote for the famous male soprano, Farinelli, then in the service of the Spanish king. The libretto was provided by Metastasio, the librettist of Handel and Mozart. The opera was produced under the title, "*La Nitteti*," in Madrid on September 23, 1756. The central idea of the conflict between loyalty to one's native country and love for the commander of the enemy army is similar in both "*Nitteti*" and "*Aida*," but Metastasio provided a happy ending. The text of the libretto is found in the complete works of Metastasio published in 1785.

A composer who had an exceptionally athletic figure called on Verdi to play some of the numbers from his new opera. Verdi listened attentively but said nothing. "Well, what is your opinion of my music, Maestro?" inquired the composer.

Verdi hesitated for a moment and finally said: "I cannot tell you what I think of your music. You are much bigger and much stronger than I am."

KARL MUCK was celebrated for his biting wit. During the rehearsal of a piece for soprano and orchestra, he stopped the soloist several times and asked her to sing in time and preferably on pitch. The prima donna, nettled by Muck's remarks, lost her temper and shouted at him: "Do you realize that I am acknowledged as the greatest lyric soprano in Europe?" Muck bowed politely and said: "Madame, I promise I will keep your secret!"

When Verdi's opera, "*Jerusalem*" (a revision with a new libretto of the Lombardi) was scheduled for production in Paris in

1881, the management applied to the Paris Jardin des Plantes, which despite its botanical name is a zoo, to lend a few camels for the occasion. The Jardin des Plantes haughtily refused, declaring that "animals consecrated to science cannot, without loss of dignity, mount the stage and serve for mundane pleasures."

AS IS WELL KNOWN, the great philosopher Jean Jacques Rousseau was a professional composer. He was thoroughly displeased with the way the Paris opera theater handled the production of his opera "*Devin du Village*" and made no secret about his discontent. When the singers learned about Rousseau's displeasure, they became indignant, and at a riotous session hung Rousseau in effigy. But Rousseau was ever a philosopher. Apprized of this he commented: "Hanging is a natural sequel to the torture and mutilation to which they subjected me and my music."

Grétry listened to a composition by Mehul, written for a string orchestra without violins. After a few minutes, his soul was in anguish, and he cried out for everyone to hear: "A hundred francs for an E string!"

Liszt put this announcement in the "*Allgemeine Musikzeitung*": "To Autograph Collectors and Senders of Unsolicited Music Manuscripts: the undersigned affirms himself in the negative."

A VERY INGENIOUS way of disarming a music critic in advance was tried by Massenet after the general rehearsal of his opera "*Esclarmonde*." He wrote to Camille Bellaigue, the reviewer of *La Revue des Deux Mondes*: "I hear from some indiscreet persons that you are going to write a bad review of my opera. I hasten to tell you that I do not believe a word in these rumors, and that I am sure that just the opposite is true." Massenet's letter apparently failed to impress Bellaigue. He began his review of "*Esclarmonde*" with the statement that "criticism is difficult when one is bound by friendship with one whom he is to judge. What should a critic do

in such circumstances? Well, one simply has to tell the truth, or rather what he regards to be the truth." Thereupon Bellaigue proceeded to find fault with Massenet's opera. It lacked "simplicity, unity and elevation." It betrayed "too much search for effects." Bellaigue also detected in Massenet's music a hideous incubus—Wagnerianism. In one orchestral interlude he found "nothing but noise, terrible noise, an ear-splitting racket, a rigmarole without grandeur or power." But if he did not like the music, he was smitten with the attractions of the American soprano, Sibyl Sanderson, who sang the title rôle. "*Le joli nom et la jolie créature!*" he exclaimed, and added: "In the country where she was born, she is like that other American girl, of whom Musset said:

Jamais deux yeux plus beaux  
n'ont du ciel le plus pur  
Sondé la profondeur et réfléchi l'azur."

A mezzo-soprano wanted to sing a song by Widor for soprano, cello, and organ, but found the pitch too high. She asked Widor if it were possible to transpose the piece a tone lower. "No," replied Widor, "the part of the violoncello would go below the range." "In that case, why not leave the cello as is, and just transpose the organ part?" she suggested.

Nicole Henriot, the brilliant young French pianist, played at a Boston Symphony concert in Washington. After she finished her concerto, she shook hands with Charles Munch, the conductor, and then with Richard Burgin, the concertmaster. A woman in the audience asked her neighbor: "Why does she shake hands with that violinist?" to which her neighbor replied: "I suppose he must be her teacher."

The fabulous Russian bass voices are the wonders of the music world. When Felix Mottl conducted in St. Petersburg in 1910, he attended a concert of the famous Choir of Count Sheremetieff. In one of the numbers, the bass soloist intoned a low G-flat, far below the usual range of the normal bass voice. Mottl was amazed. "These sounds penetrate my soul, without the aid of music," he exclaimed.

The End



Solomon at the Steinway

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## BOOKSHELF

By DALE ANDERSON

### How to Help Your Child With Music

By M. Emmett Wilson

Probably not more than one parent in one hundred has the slightest idea of the essential problems pertaining to the early musical education of the child. This is merely the estimate of your reviewer. It is probably more conservative than extravagant. Mr. Emmett Wilson is Professor of Instrumental Music at Ohio State University. He gives us an exceedingly well-organized book upon how the average intelligent parent can help. He states "with the introduction of the phonograph and radio into all American homes, a cataclysmic change has taken place in our musical culture. We have become a musically-minded people—almost overnight. Music, which used to be studied in the same formal manner in which Latin and Greek were taught, is now heard by children as often as the mother tongue. Children can now learn to play music in much the same manner they learn to talk." The book is replete with simple, easily understood information, which should be very valuable to the parents of musical children. Teachers welcome the coöperation and understanding of interested parents, just as they resent the interference of assuming and uninformed parents. The trinity, parent, child and teacher is the ideal basis of a musical home. The *ETUDE* endorses this useful book enthusiastically.

Henry Schumann, \$3.00

### Johann Sebastian Bach

By Philipp Spitta

The thing that has always amazed your reviewer about Philipp Spitta's life of Bach is that it was published when the author was only thirty-two years of age. How the great musicologist was able to write this historic work of 1,340 pages in, say, eighteen working years is hard to say. Some writers would

have taken a lifetime to do it. But then, look at the industry of Bach himself! Like Horace Howard Furness' "Variorum Edition" of Shakespeare, it stands in a class by itself. When you own Spitta's two-volume life of Bach you have about all you need upon the subject for a lifetime. The book has been out of print for many years and copies were available only in the rare book market at prices running up to fifty dollars. We congratulate the publishers upon bringing it into print again.

Dover Publications, Inc.

(two volumes), \$10.00

### The American Symphony Orchestra

By John H. Mueller

The University of Indiana has been conducting a remarkable work in music for many years. One of the important phases of this has been the sponsoring and publishing of excellent books, the latest of which is, "The American Symphony Orchestra," by John H. Mueller, Ph.D., Professor of Psychology at the University and also an accomplished musician. Dr. Mueller's 437-page book is a most comprehensive history and commentary upon the leading American Symphony Orchestras. He stresses at the beginning the paucity of tradition and opportunities in our early musical life. At first, save for a relatively small group of musical enthusiasts, America was definitely antipathetic or indifferent to the fine music existing at the time in Europe.

This is followed by a series of finely detailed profiles of notable American Orchestras, from the New York Philharmonic Society founded in 1842 to the National Symphony Orchestra (Washington) founded in 1931; The Boston Symphony, 1881; The Chicago Symphony, 1891; The Cincinnati Symphony Orchestra, 1895; The

Philadelphia Orchestra, 1900; The Minneapolis Symphony Orchestra, 1903; The St. Louis Symphony Society, 1907; The San Francisco Orchestra, 1911; The Cleveland Orchestra, 1918; The Los Angeles Philharmonic Orchestra, 1919; The Pittsburgh Symphony Orchestra, 1896; The Detroit Symphony Orchestra, 1914; The Baltimore Symphony Orchestra, 1914; The Rochester Philharmonic Orchestra, 1923; The Indianapolis Symphony Orchestra, 1921; The National Symphony Orchestra, Washington, D. C., 1931.

Indiana University Press, \$6.00

### Debussy

By Edward Lockspeiser

A new biography of Debussy with fresh material about this intriguing composer will always be welcome. The author in this case gives credit to the writers of standard works upon the French master, but fails to mention the two valuable books by Debussy's pupil, Dr. Maurice Dumesnil, "How to Play and Teach Debussy" and "Debussy, Master of Dreams," which are widely known in America. Dr. Dumesnil was associated with Debussy for seven years.

The new biography is excellently done. We learn at the start among other things that his teacher, Mme. Mauté de Fleurville (mother of the unfortunate wife of the wretched and degraded drunken poet Verlaine, he of the brilliant fantasies), was a pupil of Frederic Chopin. When Mme. Mauté died, Debussy wrote: "To Mme. Mauté de Fleurville I owe the little I know about the piano. She knew many things about Chopin." He also wrote: "With all respect to his great age, what Saint-Saëns says about the pedal in Chopin is not quite right, for I remember very well what Madame Mauté de Fleurville told me. Chopin wanted his pupils to study without using the pedal and only to use it sparingly when performing. It was this use of the pedal as a kind of breathing that I noticed in Liszt, when I heard him in Rome."

These quotations are given as an intimation of the author's method of embroidering his work with delightful bits of anecdote and information.

The charm of all biographies

of Debussy is that his poetic and aesthetic background is such that it is never perfunctory and conventional and also that he was a great individualist who persistently did his own thinking and evolved musical fantasies that have become an important and permanent part of musical life of the world. Debussy epitomizes the deft and delicate dreams of la belle France, and at the same time the powerful spirit which has dominated French thought from Charlemagne to Clemenceau, Briand, Herriott and Madame Curie. You will enjoy this instructive and very readable book.

Pellegrini & Cudahy \$2.50

### Fauré

By Norman Suckling

The music of Gabriel Fauré, one of the most original of French masters, became very widely admired in France before that of Debussy. Fauré was born in 1845, making him seventeen years older than Debussy. For some inexplicable reason Fauré's works were very slow in securing a following in America, and it is only in recent years that the richness and melodic charm of his compositions have come to be widely recognized in our country. However, Debussy's very ethereal musical fantasies quickly found an enthusiastic audience in America, which seems to be growing continually. Mr. Norman Suckling has written the first full length biography of 229 pages of this very individual musical creator, who instead of following Teutonic models really created a new school of composition, evolved from the best Gaelic ideas.

Fauré was for a time organist at the Madeleine. From 1905 he succeeded Dubois as director at the Paris Conservatoire, holding this post until 1920 when he resigned because of deafness. Mr. Suckling's biography is an excellent piece of work. It shows fine divination into the relative importance of the compositions and theories of this most worthy master of music. It is well worth a place in the "Master Musicians' Series." Fauré died in 1924. "Fauré" is one of a series of twenty-eight volumes in the "Master Musicians' Series" edited by Eric Blom.

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## Letters to the Editor

(Continued from Page 1)

says, "Is our much vaunted and expensive school music system paying adequate dividends? Something is amiss somewhere."

Yes. Something is amiss. But not in this case with our school music appreciation classes (which, by the way, I suspect are neither much vaunted nor expensive when compared with the usual school athletic department!) The real cause of the trouble lies in people who look down from their high perches on top of the musical step-ladder and survey the masses on the lower rungs and declare, "These people do not like Bach. It is clear that they are not ready to enjoy symphonic music."

This smug attitude is the very reason why many millions of people prefer "Alexander's Ragtime Band" and "The Schneider Polka" to Brahms' Waltz and Beethoven's lovely "Moonlight" Sonata.

If only our musicians and music teachers would present their music with, "I like this sonata (or symphony or whatever) and I hope you will enjoy it too." But too many dogmatically say in effect, "This is great music—you must love it as I do or you are a musical ignoramus."

Tastes differ. This is my whole point. As one person likes oysters and another abhors them, so each person ought to be allowed preferences in his musical diet. "But," you may hear some old line musicians cry, "can't we try to elevate the taste of the masses then?" Of course! Tactfully exposing pupils to good music is a far cry from ramming it down their unwilling throats.

I will try to show how musical tolerance can work. My family respectfully listens to my classical records and symphonic radio programs, and I in turn listen to the type of music they enjoy. The give and take has been of mutual benefit. I have often found myself humming a catchy little popular tune while washing the dishes and such tasks fly by in half the time with a melody on one's lips; and my husband and daughter have developed a liking for the music I cherish, which has naturally been a delight to me.

But where would I be if I had flatly declared, "Your taste in music is abominable while mine is above reproach. Therefore, you

must let me select all the music to which we will listen?" I suspect the result would be mutiny and I wouldn't blame them.

A more tactful approach has been most rewarding. With the purchase of a new record player, I began a modest collection of many types of music; a Liszt piano sonata, a Beethoven symphony, a Grieg concerto and so on. As each new record was added, I played it over several times unobtrusively as background music for the usual family activities. Then, casually, I would ask the family members if they liked it. Almost invariably the comments were favorable, although a bit reserved on occasion! But the important thing is that each opinion has always been respected.

One day I bought our first Bach record—a German organ Mass, the third part of the Klavierübung. This time I didn't need to ask for comments. The second time I played it my ten year old complained, "That old thing again?" And the twelve year old followed with, "That's just the same thing all over. It never gets anywhere."

These reactions were no surprise to me; I have always felt privately that the most interesting thing about old Johann was the fact that he had twenty children.

But here we are back at the Bach controversy. Can't we simply try the tolerant attitude of each one to his own tastes? For those who glow with delight at his figured bass and incessant counterpoint, Bach is fine. But for those who prefer Mozart or Beethoven, let them also present their opinions without being considered completely hopeless.

Let us promote the *Enjoyment* of music rather than the "appreciation" of any one specific composer.

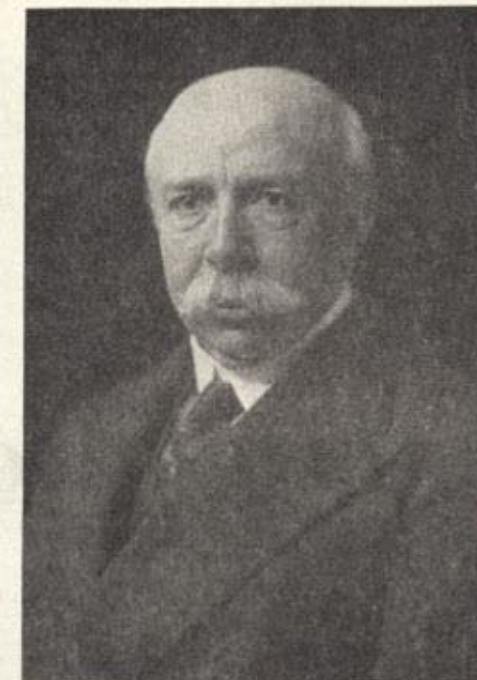
Mrs. A. E. Lindholm  
Stewartville, Minn.

P.S. This has been going round and round in my head ever since I first read the article nearly a year ago, and now that I've finally blown off steam about it, I may find myself able once more to find my sense of humor when I read Mr. Maier's ideas. Actually, on the whole, I find the *ETUDE* most enjoyable, and even helpful in my piano teaching at times(!).

*A distinguished French pedagog gives invaluable*

## Points on Piano Teaching

*From a conference with Isidor Philipp  
Secured for ETUDE by Rose Heylbut*



**T**EACHING implies more than merely giving instruction in facts; it means training the student's mind to the acquisition of technic, the development of intellectual and emotional qualities, the cultivation of aesthetic sensibility, and the power of criticism.

Thus, the mere possession of knowledge and technic is, by itself, insufficient to form a teacher. A person may possess sound knowledge without the power to communicate it; he may demonstrate good technic without the consciousness of technical methods or the means of explaining them.

The ideal teacher possesses full knowledge of his subject, perfect technic, critical awareness of every detail of technical methods, and the ability to explain. Thus equipped, he begins at the beginning!

As all knowledge reaches the brain through the senses, his first duty is to train the senses of his pupils. (By "senses" I here mean sight and hearing which are primarily concerned in music study.) From the start, the teacher must be ever watchful that his pupils see and hear correctly. Incorrect sense-impressions, which are extremely common, constitute a serious obstacle to sure mental development. They generally result from carelessness. The only way to avert this danger is to arouse the student's *utmost attention* to every detail of his work.

As soon as the pupil becomes aware that his technical powers are increasing, his interest should be stimulated. I cannot sufficiently stress this point—once interest is awakened, mechanical practice ceases to be boring and the driest exercise can yield pleasure.

To arouse attention and interest, the teacher should encourage his pupils (particularly child pupils) to find out as much as they can *by themselves*, always feeling free to ask for supplementary information

on any and all obscure points. Knowledge thus acquired sinks deeper into the mind (and lasts longer!) than knowledge presented through no effort of one's own. Again, when two or more students of about the same proficiency are learning together, it is excellent to allow each, in turn, to detect and correct the mistakes of the others. Pupils who begin by criticizing others end by criticizing themselves.

Progressive teaching proceeds from the simple to the more complex. From its very beginning, the teaching of an art follows two parallel lines, one intellectual, the other technical. The mind must be trained to understand while the body is trained to execute, and the two lines must be followed together. Knowledge without the technical means of expressing it remains unproductive; technic in excess of intellectual development remains mechanical.

The facts of music should be taught before the symbols. Just as a child speaks words before he learns the alphabet, so, in music, his ear should recognize the fundamental facts of pitch and duration before the staff and the various shapes of notes are placed before his eye. Later, in the higher branches of music, it would be folly to attempt to teach interpretation and coloring before the student has learned to gauge the interpretation and coloring of another performer. Departure from this cardinal principle causes confusion.

Another cardinal principle is to teach one thing at a time. This does not mean that only one subject of study should be taken up at any given time—simply that no attempt should be made to impart higher knowledge until the preparatory "lower" knowledge has been fairly well assimilated. This applies to facts, exercises, methods, and works.

The best teaching method is to avoid

method. In his basic natural equipment (of mind, heart, talent, hand structure, etc.), each student is an entity in his own right. Hence, no matter what method the teacher has used in his own training or in the training of other students, he should explore the qualities of each new pupil as a basis for the method best suited to *him*. You may say that certain exercises, etc., are necessary to all. That is true. However, these universal drills must be explained and made interesting according to the special needs of each student. A mechanically-minded pupil will approach his necessary scale work differently from a highly imaginative one; and the aptitudes of each decide the particular way in which the work is presented to him.

One of the greatest services the teacher can render his advanced pupils is to point out to them what is false in their musical conception. To Czerny, who was instructing his nephew, Beethoven wrote:—"With regard to his playing, I beg you, if once he has got the right fingering, plays in good time with the notes fairly correct, then only to pull him up about the rendering. And when he has arrived at that stage, don't let him stop for the sake of small faults, but point them out to him when he has played the piece through. Although I have done little in the way of teaching, I have always adopted this plan; it forms musicians which, after all, is one of the first aims of art, and gives less trouble both to the master and the pupil."

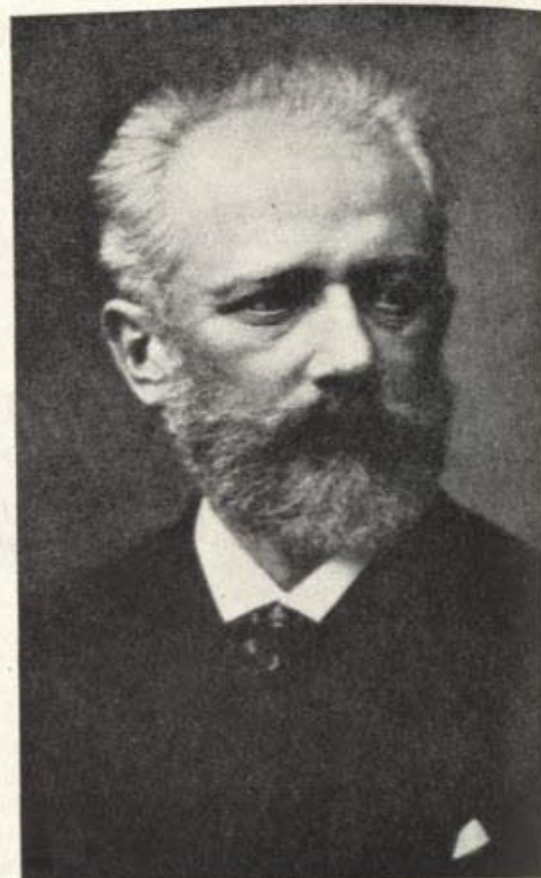
Encourage variety in practicing. To repeat exercises or passages over and over again, treadmill fashion, is the very worst kind of practice. The simplest scale may be practiced in countless different ways; point out some of (Continued on Page 50)

\* See "Scale Technique" by Philipp.



# Master of Melody

by Marian P. Fickes



Peter Ilyich Tchaikovsky

## The opening night concert of Carnegie Hall—

IT WAS the evening of May 5, 1891. All of New York City was talking about the opening of the great new building dedicated to the best in music, and of the Russian composer who was to be the first guest conductor.

Inside Carnegie Hall itself, in that last hour before the opening performance, confusion and excitement ran through all of the rooms. Perhaps not all, however, for as the call boy came hurrying through the corridors to remind the performers that the hour to be on stage was very near, he heard excited voices and nervous laughter beyond every door but one. A bit puzzled, he listened for a moment before rapping lightly.

"Mr. Tchaikovsky," he called, "You have fifteen minutes, sir."

There was no response, so the boy quietly opened the door.

In the big leather armchair in the dressing-room, Peter Ilyich Tchaikovsky sat humming softly to himself, and conducting an imaginary orchestra with a lifted forefinger. At the sight of the slender figure and gentle face, the call-boy broke into a sympathetic grin.

"These composers," he thought, backing silently out of the room. "Always performing—even without an audience. I'll just slip away and give the old boy another ten minutes to dream in."

Tchaikovsky was dreaming, and through and around his daydream was running the thread of a new composition. It was hard work, setting a Sugar-Plum Fairy to music and, though his thoughts were serious ones, the tinkling notes of a theme were falling like dewdrops through his imagination.

It was typical of him that, though the next hour would bring his greatest triumph—or his most crushing failure—he was already thinking out his next composition. Life had brought a full share of both success and defeat to Peter Tchaikovsky, and as he stood near the pinnacle of musical success as it is still measured in America today—a concert in Carnegie Hall—his life seemed to be spread out in panorama below him. He saw dark valleys, and grey slopes, and—yes—a few peaks with the sunlight strong upon them. Those were the golden days, the days that made the dark ones worth while.

The golden days began in the little Russian mining town of Volkensk. There was the big, comfortable Tchaikovsky home. There was, of course, Father Ilya and Mother Alexandra, and brothers Nicholas and baby Hippolite. There were Cousin Lidia and Sister Sasha, and beloved Mademoiselle Fanny Durbach, the French governess. And always there was music. The gay Russian folk-music, sung by the prosperous peasants as they worked in their

fields. The melancholy songs of the miners, reflecting the drudgery of their life. The stirring songs of the Cossacks, set to a hoof-beat rhythm, and the simple, happy melodies sung by Mother Alexandra.

Even when he was very young, music seemed to take possession of Peter Tchaikovsky. It pounded in his brain and beat in his heart until he had difficulty in falling asleep at night. At times the music was like an animal caged within him, struggling to escape through his fingertips. Once, denied access to the piano, Peter curled up on the window-seat in the dining room. A furious rhythm jerked at his fingers and he began to beat out the time of a melody on the window pane. Faster and harder his fingers drummed, until the glass shattered and Peter was badly cut. As painful as the cuts were, however, Peter was never to regret them for this incident made Mother Alexandra realize that her young son must be allowed to study music with the best teacher that could be found.

Soon the comfortable days in Volkensk were ended. Father Ilya decided to move his family to Moscow on the chance of a better job. There were farewell parties and sad goodbyes to friends and relatives in their old home, and then the journey down the long Volga River toward Moscow.

On this trip Peter heard for the first time the haunting songs of the men who



A debut recital in Carnegie Hall—the pinnacle of musical success in America.

## a high spot in the life of Tchaikovsky

pulled the loaded barges upstream. These Volga boatmen were the most miserable men in Russia, and all of their suffering was reflected in their melancholy music. Peter watched as the ragged men pulled and tugged at the heavy ropes, their bruised bare feet slipping on the towpath. They sang as they pulled, and at regular beats in the rhythm they would strain forward in unison, moving the heavy barge an almost imperceptible inch upstream. Slowly and sadly they plodded on, and their slow, sad melodies were almost unbearably beautiful to Peter. Later on he was to put some of the hopeless suffering of the Volga boatmen's songs into his own music.

It wasn't only the sorrow Peter saw and heard on the trip down the Volga that was to influence his future compositions. There were the gay folk-songs of the happy fishermen, and the strange voices of the foreigners on trade-boats from almost every alien port. There was the noise and color of the Nizhni fair, with its shops and exotic bazaars, and when they stayed overnight at an inn there were the loud and lusty songs of men drinking in the taproom downstairs.

When the Tchaikovsky family arrived in Moscow, Peter's brain was whirling with all the new sights and sounds he had recently encountered. He was tired, yet this fabulous city, with all of its confusion and

contrasts, lay waiting for him to explore. Unsightly beggars lingered in the shadows of the great churches, their ugliness made more repulsive by the delicate beauty of the rainbow-hued domes above. All of the people seemed to Peter to be either very rich, or very poor. Young as he was Peter began to worry because Father Ilya's wonderful new position failed to materialize. He missed Mademoiselle Durbach, who left them for another position, and he was frightened by the noise and bustle of city life. Peter wasn't at all unhappy when his family decided to move again, this time to St. Petersburg.

Formal school in St. Petersburg was very different from the easy-going tutoring of gentle Fanny Durbach. He spent long hours at his studies and then, when he should have been resting, he spent more long hours at his beloved piano. Finally Peter's health broke under the strain and he was forced to remain in bed for almost a year.

Law school was next for Peter Tchaikovsky—who wanted only to study music. The dry legal studies made him restless and unhappy, and whenever he could find time to sit at the piano his unhappiness poured from his fingertips into somber chords and minor melodies. The death of beloved Mother Alexandra during this period seemed like the end of all life to Peter.

After his graduation from law school he

was appointed a government clerk, but his legal career ended rather soon after he absent-mindedly chewed up an important government paper while dreaming up a symphonic arrangement. At last his father reluctantly admitted that music would always come between Peter and whatever else he was doing. Father Ilya suggested that Peter begin a serious study of musical composition at night school, while continuing his daytime work. Peter was joyous, yet a small cloud of doubt shadowed his happiness. This was what he had always wanted, but wasn't almost-twenty a bit old to begin studying for a new career? Nevertheless, he was more contented than he had ever been before.

Soon Peter began to dread his work-days in the law office. The enchantment of his evenings of music intensified the dullness of his daytime job, and before long he gave it up to become a full-time student at the new Conservatory of Music at St. Petersburg.

Anton Rubinstein, the director of the Conservatory, was an exacting teacher. He gave Tchaikovsky quantities of homework far in excess of what he thought Peter could do, but Peter usually did much more than was required. Once he was assigned ten variations upon a single theme as his evening work. Peter was so eager to prove his ability—and so genuinely interested in the task—that he worked all night and had two hundred variations ready to hand in the next morning. For the first time Anton Rubinstein showed Peter that he was pleased with his work, and Peter resolved to work even harder. Although Rubinstein gave some approval and encouragement to Tchaikovsky, he was more critical of Peter than of any of his other pupils. He did not hesitate to reject—with unkind comments—many of the longer compositions into which Peter had put his heart, and months of work. It was a long time before Peter realized that, harsh though Rubinstein's criticisms were, his teacher believed in him and his talent or he wouldn't have taken so much trouble to denounce even his most minor errors.

Tchaikovsky was always fascinated by the unusual in music. Strange, unconventional combinations of harmonies and instruments are prevalent in his compositions, and in his earlier works these combinations were, too often, rather unhappy ones. Rubinstein, on the other hand, although considered a musical genius, had a strict, orthodox view of composition. This contrast in personalities did not lead to friendship, but Tchaikovsky always admitted a frank admiration for his teacher.

When Peter was (Continued on Page 56)





Thurlow Lieurance

## The Inspiration of Defeat

ALL HONOR to the millions of rare souls who through history have risen from defeat, determined that, with the help of the Almighty, they would go on to higher and finer achievement. Whether baffled by catastrophe, war, ill health, lack of efficiency, or the devilry of deliberate enemies, they have not lost faith, nor nursed their frustrations, nor smothered their initiative with self-pity, but have found inspiration in their defeat. They have sharpened their judgment with acquired experience, increased their power, spiritually, mentally and physically, broken the chains of failure which have held them back, and then gloriously forged their way ahead to the success which they sought, but lost.

On a recent thirty-five hundred mile motor-trip to the midwest, the writer traversed much of the hundreds of square miles afflicted by one of the worst floods our country has known. No picture of this disaster can be formed without actual inspection. The thousands of homes, factories, farms and stores ruined by the raging waters seemed incredible. Yet what about the people? Apart from those families stricken with loss of loved ones, the American spirit of attacking seemingly impossible problems was wonderful to witness. With the bulldozers still at work clearing away silt and debris, homes were being rebuilt, carpenters were busy, and there was a painters' carnival. The "you can't lick us" spirit was everywhere, and no mournful complaint was heard. In one city a large part of the business community was restored in less than two months. New Christmas stocks were moved in and the streets were aglow with holiday greens and colored lights. The stores were filled with people, buying materials for their new fling at life.

Thurlow Lieurance, composer of the ever-popular *By the Waters of Minnetonka*, who for thirty years successfully toured America with his talented wife, Edna Wooley, giving lecture recitals, despite the fact that he was badly crippled, was a flood victim. He and Mrs. Lieurance were rescued by boat from the second story of their beautiful home at Neosho Falls, Kansas, and carried five miles to high ground. Practically all his possessions were destroyed. Did he bewail his fate? There was not even a whimper. He immediately set to work on new compositions.

It is well known that the adrenal glands come into action when the human individual is confronted with a crisis, leading to fear or anger. They instantly exude the hormone, adrenalin, into the blood, causing an increase in blood pressure leading to greater physical and mental power to combat, in case of an emergency. The adrenal glands are reputed to make the hair of a dog stand up on its back when it meets an enemy. Thus, in the case of defeat, many frequently feel a new physical and mental determination to succeed.

All history is filled with examples of men and women who after disastrous failures have likewise had their fighting spirit aroused, have analyzed their shortcomings and have thereafter risen to greater heights. It is the brave individual, who in the depths of despair, can look up to a darkened sky, knowing in his heart that God's sunshine is behind the clouds. There are hundreds of examples of this phenomenon in musical history. There are scores of cases of eminently successful musicians who have been inspired by defeat and that "never give up" spirit of conquest. Cicero put it this way: "In life let men learn not to know defeat."

Oliver Goldsmith in "The Vicar of Wakefield" wrote: "The greatest object in the universe, says a certain philosopher, is a good man struggling with adversity." The writer has noted cases of innumerable students whose work in college or in the conservatory or in self-study, was a downright fight with threatened defeat, because of lack of means. The student in later years discovered that this serious obstacle proved the very incentive which made him succeed over the student with abundant funds. Now and then, we find sons and daughters of rich parents, who like Mendelssohn, rise to great heights, but they are far outnumbered by the poor boys and girls who had to struggle.

One of the most brilliant of American conductors when he was studying at one of our most prominent American music schools, had to work so hard earning a living, that he found it difficult to keep up with his classes. Accordingly he was called to the Director's office and told that he did not have sufficient talent to warrant his continuance in music, and that he had better take up some other occupation. Did this discourage this ambitious student? Not by any means. It made him increase his efforts and he rose in his profession until he became one of the leading conductors of Wagnerian opera at the Metropolitan Opera House in New York. He is Mr. Edwin Douglas McArthur, conductor of the Harrisburg Symphony.

Never forget that Verdi was rejected at the Milan Conservatory for lack of talent. Later at the age of twenty-seven after the death of his wife and the failure of his opera "Giorno di Regno" impoverished and prostrated with fear, he decided never to write another note. But two years later,

(Continued on Page 57)



It's not always the best pianist  
who excels in

## Accompanying the Ballet Class

by Margaret Wardrope

"WHAT qualifications do I need to be an accompanist for ballet classes?"

This is a question which I have been asked frequently during my twenty years in this type of work. I wish I could sum it up in one short sentence and answer,

"If you can play the piano, you're in."

Unfortunately such is not the case. Many young pianists assume that since they have successfully accompanied a singer or instrumentalist they can accompany a dancer. There is, however, a difference. The singer leads and the accompanist must follow. The dancer, on the other hand, looks to her pianist for the rhythm and melody. The pianist in turn looks to the dancer to express, with her body, the music she is playing. Each is dependent on the other, blending the whole in perfect unison.

Ballet dancing is a means of expressing an idea or story through rhythmical movement. The tyro ballerina acquires her training in much the same way as does the piano student. A typical dancing class usually begins with a series of exercises which are done while holding on to a bar. These bar exercises may be likened to the "scales" of the piano student. The dancers then leave the bar and take their places on the centre floor where they learn arm movements, turns and many other dance steps. These are the "studies." The individual dance steps are eventually combined in a pattern or dance routine. They are the "pieces."

To be able to play for ballet dancing, I believe a pianist should have four basic requirements. In order of their importance they are: (1) technique, (2) a strong sense of rhythm, (3) ability to read quickly at sight, and (4) an appreciation of dancing. But let us take them one by one and see just what makes a good accompanist tick.

**Technique.** A good grounding in piano technique is the foundation upon which your career will be built. While most of the music for class work is fairly simple and straight forward, the actual dances often require more difficult scores. You must feel able to take an easy gavotte or a Chopin Etude in your stride. If you have a pleasing touch so much the better.

There is no yardstick by which your musical background will be measured when you apply for a studio job. If after a try-out the dancing teacher is satisfied with your ability, she won't care too much if you can't show her a licentiate, bachelor's or doctor's degree. Strange as it may seem, I have known concert pianists to flop badly when asked to play for a group of dancers.

Playing in public is, of course, part of the game, too. Most dancing schools wind up the season with a spring recital in which



Upper—Individual dance steps are combined in a routine to interpret music.

Lower—Ballet mistress Joyce Cloutier and two pupils discuss a detail with the author.

the students participate. These recitals involve many long hours of rehearsing. It falls to the lot of the pianist to act as a tower of strength to the whole performance.

**Sense of rhythm.** Rhythm means, in general, a measured division of time. Each one of us is born with rhythm. Some of us just happen to be more conscious of it than others. Actually there is rhythm everywhere—in the swaying branches of the trees, in the chugging of a passing freight train, in the clip clop of the milkman's horse. Get into the habit of listening daily to the sounds around you. Once your latent sense of rhythm has been awakened you will find this rhythmic world of ours a fascinating place in which to live.

To be able to play for dancing, which is rhythmical motion, you must train yourself to think in terms of strong beats and weak beats. Let us suppose, as an example, that the young dancers are learning to do a running waltz step. This consists of one long gliding step and two short ones. In other words there will be a step on each of the three beats of a measure of waltz music. Instead of simply playing, one-two-three, or step-step-step, you must try to tell the dancers through your music that the first beat is the long step and the second and third are the shorter ones. Therefore you must play your waltz, one-two-three, one-two-three, accenting the strong beat in the bar. If you can make your music *speak* you will be helping the dancers immeasurably. The pupils know that their arms and legs must be doing certain things on certain beats (Continued on Page 49)



Modern class room procedure makes use of latest electronic developments in this phase of music education.



## Audio-Visual Aids for the Music Educator

by Paul E. Duffield

**S**TIMULATED by the exceptional success attained through the extensive adoption of audio-visual devices in the training of our American armed forces during World War II, a greatly increased interest in the use of these aids to efficient teaching has developed in public school music education, throughout the elementary, junior high and senior high school levels. Mass production of slide and film projectors, record players, and wire and tape recording devices has now lowered their cost so greatly, that conservatories and schools of music may utilize many types of audio-visual aids, not only in the regular courses in music history and appreciation offered to students of piano, violin and voice who constitute the majority enrollment, but also in extension courses aimed to attract the layman interested in a broader cultural knowledge of music.

Progressive American school systems are already using a variety of types of audio-visual and electronic aids in various phases of music education, including:

- (a) 16mm. sound films
- (b) Biographical and song slides (sizes 2" x 2"; 3 1/4" x 4")
- (c) Recordings, transcriptions and record players (33 1/3, 45 and 78 r.p.m.)
- (d) Disc and magnetic (wire or tape) recording devices
- (e) The electronic tuner for band and orchestra

- (f) The stroboscope and oscilloscope
- (g) Sets of still pictures, charts, photographs supplied to teachers by manufacturers of recordings and instruments.

(a) For adequate teaching of music history and appreciation, the 16mm. sound film is virtually indispensable. Students may now not only hear, but also actually see the following types of performance on 16mm. films available either for rental or sale, by numerous agencies<sup>1</sup> in all sections of the country:

Condensed Grand Operas ("Carmen," "The Barber of Seville,"—Official Films, Inc., Ridgefield, N. J. Purchase price—\$100 per title; time 25 min. each)

A Symphony Concert ("Instruments of the Orchestra,"—British Information Services, 30 Rockefeller Plaza, New York 20, N.Y. Purchase price—\$37.50; time—20 min.)

Piano Recitals (José Iturbi,—2 reels; Jakob Gimpel,—7 reels; Paderewski, 3 reels; Official Films, Inc. Purchase price—\$30 per reel; time—10 min. each reel)

Violin Recital (Yehudi Menuhin—10 reels)

Paul E. Duffield is Chairman, Department of Music, Northeast High School, Phila., and Consultant, MENC National Committees on "General Music Classes" and "Audio Visual Aids." His own work with these aids has been very successful.

Vocal Recitals (Eula Beal, Contralto; Kenneth Spencer, Baritone. Official Films, \$30 per reel; time—10 min. each)

Projected at a distance of fifty feet from the screen, with a good sound film projector (prices now range from about \$300 to \$600) equipped with a speaker of 12" diameter, very satisfactory musical reproduction may be presented to groups numbering as high as two hundred students in orientation courses in music history and appreciation. Of especial value in arousing interest in the average teen-ager, are the music films available for rental only (issued by Teaching Film Custodians, 25 W. 43rd St., New York, 18) consisting of excerpted sections from the Hollywood features "The Great Waltz," "Inside Opera with Grace Moore," "The Schumann Story" and an excellent classroom adaptation of Victor Herbert's "Naughty Marietta" with Nelson Eddy and Jeannette MacDonald. In using films as a teaching aid, teachers should remember that the maximum period of attendance at motion pictures lies between the ages of fifteen and twenty-four years, and that as a result the sound film skillfully integrated, can become one of our most powerful tools in the entire educational field.

- (b) The conventional lecture on the life of a great composer suddenly comes alive when illustrated (Continued on Page 64)

## Your Voice After Fifty Years?

The remarkable story of the late Leon Rothier as secured in a conference with the great French basso shortly before his passing on December 6, 1951.

by Gunnar Asklund



**"H**AVE YOU ever asked yourself how well you will be singing next year? Don't. Instead, ask yourself what the state of your voice will be after you have been singing fifty years. That is a valid question—especially for young singers; for the work you do now will either preserve or destroy your older voice.

"I have been singing for over fifty years; I can sing any rôle in my repertoire, I can fill any house with my voice, I practice as long and as tirelessly as I ever did, I can sing lying down, bending over—in any position at all. I can do this because I have never, at any time, forced or abused my voice.

"Styles and fashions may change, but the basic principles of correct singing do not. They are part of the natural functioning of the physical organism. Thus, the principles which built my voice, more than half a century ago, can be of value to young singers to-day—if they heed them! These principles include never forcing the voice for volume; singing as one speaks, as naturally as possible; and paying strict attention to round, forward, nasal resonance.

"Naturally, all of these points are closely inter-related. Natural emission includes good resonance and the absence of forcing. And good resonance in its turn, projects the voice so that it never needs to be forced—for volume or for anything else. The trouble with most young singers is that they sing with their throats. In my fifty years of professional work, I have sung only with my nose! I mean, of course, that each tone has been directed into the forward chambers of

Erstwhile photographer and violinist, Leon Rothier in 1949 celebrated his Golden Jubilee as one of the world's greatest basses. Mr. Rothier sang in great casts all over the world. His vivid expression of certain principles makes this article an especially practical one.

resonance (*la masque*) between the nose and the palate, and made to strike against the great arch of the palate. That is the secret of good resonance, of good tone. Having mastered that secret, I need no more breath, no more effort, to fill the Metropolitan Opera House than I need to sing in my own studio. Further, the constant use of round, nasally timbred tone preserves the voice as nothing else can.

"But the young singer to-day needs more than mere vocal techniques to help him develop into the kind of artist who dominated the musical world when I began. I am often asked how voices to-day compare with those of the great days. To this, I reply with another question: How does one judge of a voice? Obviously, the test must be the pleasure it gives. And it gives pleasure according to the degree of perfection with which it is produced. On this point, I have no hesitation in saying that our present state of vocal proficiency is far inferior to what it used to be. Our vocal standards are deplorable!

"You think it natural for older people to look back upon their younger days through a rosy glow of memory? Possibly! But—where are the Plançons, the Melbas, the Nordicas, the De Reszkés, the Schumann-Heinks of to-day? Simply, there are no artists of that calibre! And for the reason that the young singer to-day does not take the time to grow into mature artistry. He wishes to finish before he begins, in order to gather in the rewards of radio, movies, and television. In our day, exactly the opposite was true! We knew that the rich rewards were reserved only for those who knew their business; that it took long years of arduous work to master one's business. We worked toward art, not towards commercial outlets. The difference in attitudes is incalculable!

"We were greatly aided by the general

spirit of our times which acknowledged that youth, for all its charms, lacks the experience—the 'know-how,' as you call it—which only years of living can bring. Thus, we approached our masters with respect. We listened to established artists in a spirit of humility, trying not to pick out one or two small slips in their performance, but to learn from their work—to find out what it was that made them great and profit by it. To-day, young people are constantly encouraged to feel themselves wiser, cleverer than their elders. And perhaps they are, in matters which grow out of the fads of the moment; on jazz and 'crooning,' for instance, I should accept the young opinion as authoritative! But in matters involving tradition, young people are—must be—ignorant until they have been taught, trained, disciplined, by those who, in their turn, have already absorbed their traditions. And art is entirely a matter of tradition!

"In my time, young people realized this and consequently made real progress. We were required to demonstrate a mastery of musicianship, of literature, of dramatics before we dared to sing an aria, let alone learn a part. We were put through a long and rigorous training in languages, diction, tone coloring, dramatic interpretation and meaning, in addition to learning how to get out our tones. And it is quite impossible to form a voice, an art, or a career with anything less.

"My father was a photographer in Rheims and took me into his business—but I did not wish to stay there. I wanted music. I had had sound training as a violinist, and at fifteen, played in our local Philharmonic Orchestra. At nineteen, my voice asserted itself as a resonant basso, and I would sing at my work in the photographic studio. A neighbor (Continued on Page 58)



# Bach and Bernie

*There's more than one way to  
win a pupil, as this teacher shows.*

by CELIA SAUNDERS

"I HATE Bosh!" announced Bernie, looking me firmly in the eye as he thrust himself upon the piano bench.

An odd way of putting it, I thought. However, I'm not partial to unbridled nonsense myself, and was willing to be agreeable.

"So you don't like bosh," I replied. "Well, Bernie, I don't suppose many people do."

For some reason my answer seemed to make Bernie's usual aplomb flicker for an instant.

"I thought you did!"

A teacher learns to be wary; something here did not quite make sense.

"You thought I liked bosh?" I repeated. "Oh, of course, 'a little humor now and then,' and all that,—but what do you mean by bosh?"

"What you gave me!"

Here, here! What was going on? I was sure Bernie would not quite be rude, but this wasn't quite pleasant, either. If we were alone I might give the situation a little leeway, but there on the sofa sat Sally, quietly studying her Latin as she waited for her own music lesson. Sally herself frequently needed curbing, and I did not want her to be the gleeful audience for a necessary tilt with Bernie. And Sally had already jerked to attention, hoping for the worst. I reconnoitered, cautiously.

"What part of your lesson do you think is—bosh?"

"What he wrote?" Suspicion snickered suddenly at my elbow. "Bernie," I said steadily, "How do you spell 'bosh'?"

Bernie's forefinger stabbed at the four letters on the front of his book. "B-A-C-H!" he said, with a slight trace of condescension, as if I hadn't learned to read yet.

"Eee-ee-ee-ee! Hee-hee-hee!" The coloratura outburst was from Sally, who had dropped her book and was rocking with ecstatic hilarity. "BOSH! Oh, hee-hee-hee!"

"Nuts!" said Bernie, giving her one withering glance before lapsing into dignified,

if formidable silence.

Oh, oh! You can't allow a man to lose face, especially if he's eleven years old. If somebody had to suffer a little humiliation, it would better be Sally; she'd recover quickest.

"Sorry, Bernie," I said, as casually as possible, "I didn't realize who you were talking about. Funny how everybody pronounces that man's name differently,—at first, anyway. Now Sally used to call him,—let's see, Sally, you used to call him 'Box,'—remember?"

That spiked Sally's guns, temporarily, at least, and Bernie had the grace not to show the least hint of amusement. Quickly I went on.

"We call him BACH"—I managed to repeat the name several times, until I was sure Bernie could remember it—"Some people even call him Bach the Giant, because he was so great a musician, and wrote such tremendous music,—so huge that only a man with a gigantic musical mind could think what Bach thought, and express it. His thoughts seemed to grasp greater melodies than any human being could comprehend unless, . . ." How one flounders in trying to describe the majesty of Bach in eleven-year-old terms!

Bernie, I suspected, was unmoved, and probably still smarting, under the cloak of his vast reserve, from Sally's ridicule. We'd try a more practical approach. I turned the pages of his "Bach for Beginners," and played a few (I hoped) appealing passages, as if to myself.

"Just what don't you like about Bach?" I asked, off-handedly, since Bernie remained silent.

Bernie was brief, at least. "It's dumb."

"Stop!" muttered Sally, sotto voce. "You're speaking of the man I love!"

Bernie's scorn was absolute. This time Sally didn't even rate a devastating look. But I was pleased at the emergence of an unsuspected ally. So Sally, frivolous, bump-tious Sally, had "learned to love!" I even

smiled at her, as at a newly-met sorority sister. Sally brightened instantly, eager to enter the picture.

"Tell him the story about the worm, Miss Saunders!" she suggested. "That's what brought me around!"

Who could refuse a proffered testimonial from a cured patient! Erica Fay's tale of the earthworm\* had helped me over many a hump; it is easy to show a child the poverty of the poor blind earthworm who lived under the ground and had never seen (because, of course, he couldn't see!) a sunrise. He made fun of the stupid human beings above the ground whom he heard talked rapturously about sunrises. The worm knew there was no such thing as a sunrise. Had he ever seen a sunrise? Had a single worm of his acquaintance ever seen one? How, then, could there be such a thing? There couldn't, naturally! In other words, what one does not understand can't possibly be beautiful. Or right. From that point it is easy enough to progress to other varieties,—like the appreciation of Bach, or at least to a state of open-mindedness about his music. Children are quicker than adults about these things.

However, in Bernie's case the worm story didn't quite seem appropriate at the moment. I'd try something else,—and hope it worked! With an air of putting Bach and all his complexities behind us, I stepped into another room, where I keep shelves of new music for pupils. I picked up a book of simple duets, and wilfully committed mayhem upon page ten, which was a four-hand arrangement of a Bach Chorale,—a voice for each of the four hands. I tore off the corner containing the composer's name, and went back to Bernie.

"Suppose we try something else for a minute," I said innocently. "Here's a sort of musical jig-saw puzzle that you can put together in several ways. You remember how you can sing 'Swanee River' and play 'Humoresque' at the same time, and they sound all right together?" I demonstrated, and a flicker of interest glimmered through Bernie's armed silence.

"Look at this, for instance; it's a piece made of four melodies all woven together. You can play any two of them together, and they sound all right;—like the tenor and bass—hear it?—or the alto and bass, or the soprano and tenor. Or you can play three parts together like this,—soprano, alto, tenor; alto, tenor, bass,—anyway you like, and they still fit together nicely. Here, you play the bass or tenor while I play three (Continued on Page 63)

\*"The Worm and the Sunrise," from "A Road to Fairyland." G. P. Putnam's Sons.

# Music from an Unstrung Violin

*The story of the little-known*

*composer of Over the Waves, Waltzes*

by ROBERT STEVENSON

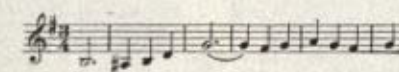
NO TRAVELER in Mexico nowadays considers his visit complete without a visit to the world-famed Chapultepec Museum. Housed in buildings that were formerly used as The White House of Mexico, the museum contains a priceless collection of paintings, statuary, and in addition an interesting collection of musical instruments.

Here, for instance, is exhibited the magnificent 'mother-of-pearl inlaid Collard piano on which the unfortunate Empress Carlotta played her sad songs before departing from Mexico and Maximilian, her husband, forever. Here also is the superb instrument on which Paderewski played when during his 1900 Mexican tour he entertained President Porfirio Diaz.

But along with these and other expensive instruments is preserved also in the museum a mean and shabby violin, the strings all gone and the bouts all battered. Why, I asked myself when I saw this wrecked instrument which obviously even when new had cost only a trifle—why was this particular instrument being exhibited along with the others in the Chapultepec collection? What was its history?

My curiosity aroused, I approached the curator of the collection for information. "You ask why this battered violin is exhibited here? Because it belonged to Juventino Rosas." "But I don't know who Juventino Rosas was," I said. "But you must have heard his music," it was the curator's turn to question me. "No," I somewhat embarrassedly admitted, since the curator seemed so sure I ought to have heard something by Rosas.

"Listen," he went on, "I am sure you have heard Rosas's waltzes, 'Over the Waves,'" and then started humming the following tune:



He added, "You certainly must know that tune. One of your recent big Hollywood successes that has been playing here in

Mexico City, 'The Great Caruso,' uses it for the song, *The Loveliest Night of the Year*." "Well, I do recognize the tune, of course," I replied, "but I suppose I thought Johann Strauss or Franz Lehar, or somebody Viennese wrote those waltzes. They sound Viennese enough." "That's just it," the curator said. "But they actually were written by a Mexican Indian in 1891. Go over to the National Conservatory and ask to see their collection of Rosas's music, and get them to tell you about him."

So I went. And what the librarian at the conservatory told me was worth learning. Rosas's name may appear in no musical dictionary, but his life-story was interesting enough in its own right to form the basis of a novel. He was a pure blooded Otomi Indian—and the Otomis were one of the tribes living in Mexico at the time Cortés conquered the country. He was born in an obscure village in the mining state of Guanajuato. His father, who was a harpist, had musical ambitions for all three of his sons, and started them all in music before they were old enough to be out of diapers. At the age of seven, Juventino along with his two brothers (both of whom were older) accompanied his father to Mexico City. There the three sons with the father formed a family quartet roaming around the streets playing for handouts. Father played the harp, Manuel the guitar, and Tiburcio sang regional ditties; Juventino played the violin. After a while they began to receive engagements in the cafés, and their luck seemed to be turning. But Manuel, the oldest, got involved in a lover's quarrel, and was stabbed to death. A guitar was indispensable, and with Manuel gone, the family had to separate, each going his own way. Juventino found a small post as a violinist and bell-ringer in the Church of San Sebastián.

For a brief time he had enough money to study in the national conservatory, but his father died, and Juventino was left penniless. Then a lucky engagement came his way. Angela Peralta, a Mexican opera star who in Europe was hailed everywhere as

the equal of Patti and Sontag, was in need of a competent first violinist in her opera orchestra. She engaged Juventino, just turned fifteen. Peralta traveled over the whole of Mexico singing Italian operas to sell-out audiences, and Juventino looked forward to an all-expense-paid tour of his native land. But his luck was too good to last. At Mazatlán, a west coast seaport, Peralta contracted yellow fever. One hot August night she sang her last rôle in "Il Trovatore," and six days later died.

With salary unpaid, and the company bankrupt, Rosas could do nothing but painfully play his way back to the capital, taking a few coppers here and there, wherever people would stop to listen. Back in the capital, with no prospects for the future, and facing starvation, Rosas joined the Army. He was made a bandsman. But he was ill adapted for military life. He found refuge with an understanding friend, and failed to return to his barracks. He began to compose prolifically. Waltzes, polkas, schottisches, marches, canciones, all began to pour out in profusion. What is more, the Mexican firm, Wagner y Levien, liked his music, and printed it, though they paid him only a pittance for his pieces. In 1891 at the age of twenty-three he wrote his world-famed "Over the Waves." So successful did it become almost immediately, that publishers snapped at it eagerly wherever music was printed.

Meantime Rosas fell in love, as if being poor and without prospects were not enough. The father of the girl would have none of him. Rosas, who found Mexico City delightful as long as he thought there was a chance of seeing her whom he loved, found it unendurable when she was immured behind gratings by a father determined that no poor Indian should have her. An operetta company (a zarzuela company) offered him a chance to escape the capital. The manager promised a trip to Cuba, and did get his company "over the waves" as far as Havana. There, however, the company ran into financial difficulties. Rosas (Continued on Page 64)



# The Singing Towers of North America

## PART II

by Mabel Rae Putnam

PRINCETON University was the first higher educational institution to install a carillon and this historic event was of interest to a large number of people since it was based upon the love of the alumni for its Alma Mater.

In 1925 when the Princeton class of 1892 was looking forward to the 35th anniversary of its graduation, it was discussing an appropriate gift for the University when a member suggested installing a carillon in one of the University towers. The whole class was enthusiastic about the idea and ordered a carillon of 35 bells from Gilett & Johnston. This set of bells was installed in the stately Cleveland Tower, named after the former President of the United States, and inaugurated at commencement time in 1927 with Anton Brees playing it for the first time. Long before the inauguration concert began, visitors from far and near gathered on the grass and walks near the base of the Tower which is located just above the green slopes, surrounding fields and wooded areas of the Graduate College. The University officials met for a few minutes with the donors and in a simple ceremony the Class of 1892, with love and gratitude, presented this carillon to Princeton. And then, on the still air of a summer evening the first majestic tones descended from the tower and floated over the surrounding site.

On the following two evenings Mr. Brees gave the second and third of the dedicatory recitals. Crowds came and enjoyed each concert more as they became more familiar with the instrument. Fourteen years later, in 1941, the 1892 Class decided to add 14 bells to their 1927 gift. Since Europe was at war and Gilett & Johnston was not casting bells, the Class asked Arthur Lynds Bigelow to supervise the casting and installation of these bells. With miraculous skill and judgment he had these 14 bells cast and turned, after his own patterns, on the Princeton campus, and in May 1943 supervised their installation in the belfry. Mr. Bigelow had just returned to the United States after many years residence in Europe. After taking his diploma at the carillon school of Mechlin, Belgium, then serving as concert artist of the Library of the University of Louvain, he had also become an expert carillon consultant and architect, and was recognized as such throughout the Low Countries.

Today with 49 bells, the Princeton carillon ranks as one of the first in the land. Mr. Bigelow became the Princeton carillonneur and continues there.

The University of Toronto carillon, placed in Soldiers Memorial Tower, was inaugurated just a few months after the Princeton carillon, in October, with Percival Price playing. It is the only Canadian college to have a carillon. This set of bells was a gift to the University from the Alumni Federation and others as part of a memorial to the University's dead in World War I.



The University of Chicago has the second largest carillon in the world. It has the same number of bells as Riverside Church—72—but they are not quite so large or heavy. It, too, is a gift of John D. Rockefeller, Jr. and was inaugurated on Thanksgiving Day 1932 with Dr. Lefevere playing. More than 50,000 people attended the dedication of the carillon; all streets near the Chapel were blocked by cars filled with people, many of whom came from surrounding States to hear the music of these bells. Installed in the tower of the beautiful University chapel, lovely music of this carillon is one of the treasures and is the pride of Chicagoans, and of especial joy to both the students and those families who live near enough to the chapel to hear the bells every day. In summer many gather on the campus grounds to hear the recitals. Frederick Marriott, a graduate of the Mechlin School, is the carillonneur in addition to being the Chapel's organizer.

Wellesley College is one of the early institutions of learning to install a carillon, and it is the only woman's college to have one. Moreover, it is the students' carillon, as it has always been played by them. The gift of a former student in memory of her parents, it was placed in the Galen Stone Tower and inaugurated in June 1931 with Mr. Edward B. Gammons playing. Until recently there were two carillonners, but now 30 students alternate to provide recitals during the school year. A local organization, "The Friends of the Wellesley College Carillon" arrange for additional recitals by noted guest carillonners.

The University of Michigan carillon has a distinct place of its own. This is the first University or college on this continent to have a department of campanology, which includes teaching carillon playing, arranging music for and composing for the carillon and conducting research related to the carillon in the field of campanology generally. Percival Price, who is present and second carillonneur here is also Professor of Campanology. This carillon is housed in the tallest of a number of University building all of which dominate the skyline of Ann Arbor. Erected in 1936 the lower part of the tower is divided into nine floors, eight of which are served by elevator and are used as music class rooms and practice studios. The ninth floor is used by the carillonneur and above these floors is the carillon of 53 bells.

A unique carillon is that of Alfred University—a gift by Alumni and friends "in appreciation of the life and services of the president emeritus." It is the only carillon in North America formed of pre-nineteenth century bells. Eighteen bells were cast by Peter Hemony of Amsterdam, the first great bell-founder, in 1674, 16 by Georges Dumery—of which five are inscribed Antwerp 1737—and one by Andreas Van den Gheyn at Louvain in 1784. The bells were collected by M. Omar Michaux of the reliable bell-founding firm bearing his name at Louvain in Belgium, northern France, Luxembourg, and the Netherlands. He returned a number of them and, though not all were cast to form one instrument, they blend well.

The Alfred University carillon tower is as unique as its bells—it is an oil derrick stained wood-brown. Having purchased the bells, the pockets of the alumni (Continued on Page 51)

Upper l., Burton Memorial Tower, University of Michigan

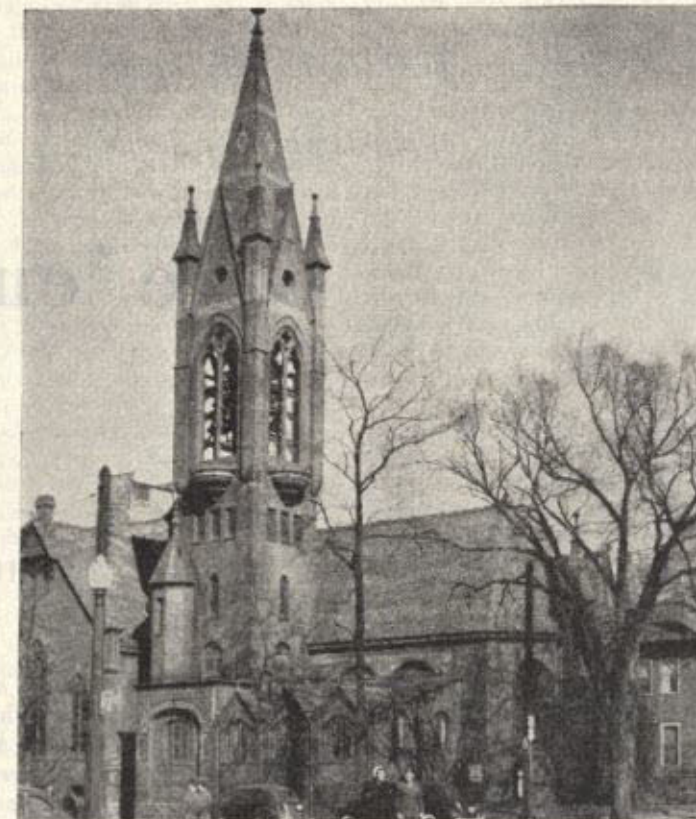
Center l., The Peace Tower Carillon, Ottawa, Canada

Lower l., Bok Singing Tower, Mountain Lake Sanctuary, Florida

Upper r., Bell Tower, First Presbyterian Church, Birmingham, Ala.

Center r., Some of the bells in Alfred Univ. Tower, Alfred, N. Y.

Lower r., Prof. Ray W. Wingate, carillonneur, Alfred Univ.





An experienced teacher tells parents  
of pupils why they should

## Give 'em a Chance

A champion of the child speaks  
his mind about this matter of practice.

by SIDNEY CLARK

I AM NOT a writer of articles, in fact, I have never written one before on any subject, but, nonetheless, I feel it is high time someone did something about the unfair treatment of our children in regard to music. It is certainly true that there are two sides to the question but I shall try to speak my mind about only one side at this time—the parents!

Any music teacher in the land can vouch for the fact that everywhere they go they are greeted by smiling faces saying the same things—"If only my mother had forced me to practice as a child! I want to play so badly and I just refused to learn as a child." Yet, those same parents, both mother and father, are just as bad as the rest when it comes to their own offspring. They bring Susie to her first lesson and announce that they want it clearly understood that they will never force dear Susie to practice but they do want her to learn to be another Iturbi! What's more, the announcement is made within earshot of dear Susie! Fine start! To begin with, taking music lessons today is an entirely different matter from what it was when they were youngsters, and if they gave Susie and her teacher half a chance there would very likely be no problem of any kind. However, once the seed of doubt is planted, Susie probably feels that a scene or two is expected and tries to oblige.

Do they stop there? Oh, No! That is only the beginning and from this point they go in one of several directions—mostly the wrong ones. First, there is the type who expects Susie to spend approximately six hours of study in school and then to come straight home to an hour of practicing. Wouldn't you think any grown person would realize that after six hours in school Susie's brain is tired and her muscles would like a chance to do something different? The ball game going on outside the window doesn't exactly help toward really good

concentration, either. How can Susie help resenting anything, no matter how much she might like it, when it constantly interferes with other pleasures? How much better it would be if that mother would bestir herself an hour earlier in the morning so that the practicing would interfere with nothing. Also, the quiet early morning hours are the perfect time for a rested and relaxed child to concentrate!

The next type is even worse, in my opinion. They are the ones who seem to howl the loudest about how much they want Joe to play well. Yet, they never want to hear Joe play. He is told that he must hurry with his practicing before father arrives in the evening as it makes father nervous to listen. As for early morning practice—well, that is definitely out of the question—father couldn't stand it! It is a well-known fact that all human beings have a natural desire to share anything and everything they enjoy. Try it yourself. Isn't it more fun to listen to your favorite recordings with someone else listening, too? Or even your radio programs or television? Believe it or not, I have even had a pupil whose parents were willing to pay for a practice session with me every day of the week in order not to have to listen! That same family thinks it most peculiar that Peter enjoyed practicing with me but didn't seem to want to touch his violin at home! Then, after about six months of good hard work during which time they had not heard one note from Peter, it was suggested that we have a little program at his home for the benefit of his doting parents—in order to show off the pieces he had learned in that six months, and the answer was—"But we don't approve of letting children show off. It isn't good for their personalities, you know!" I still would like to ask, "Why do you want him to play at all?" However, that was the time, to his parents' deep regret, that Peter lost in-

terest completely and quit taking lessons.

Then there is another type who thinks that Rome was built in a day. They start Junior on piano and call in about two weeks to find out why he's not yet playing pieces. Wouldn't it be possible to give him something like Beethoven's "Moonlight" or Brahms "Lullaby" since they have always loved these pieces so! They take on so much over these ideas that Junior, himself, becomes very disdainful of the "Baby" things he has to play and his interest dwindles into nothing. Another thwarted musician in the making—"If only my mother had made me practice!" Phooey! It should be—after this generation is grown—"If only my mother had let me practice!"

There are a million different types—the parent who is so afraid of not receiving her money's worth that she checks the time carefully after each and every lesson and sounds off with gusto over the slightest change—be it over or under the time. Couldn't someone tell these mamas that there are times when even fifteen minutes are wasted if their children are not in a receptive mood? By the same token, when a child is in a receptive mood it is very difficult to stop the lesson on the dot.

As I said, there are a million types but these are my pet peeves—that is, on this side of the fence. I think teachers can be very wrong, too, but I'll take that up later. For the present, let us tell parents of music pupils this: Start your child early—some children are ready when they are four or five. Any good teacher can tell you within a few minutes whether your children are ready to begin music lessons and by giving them this early training they are "over the hump" before other activities become so important in their lives that their time is limited. *Don't* expect a miracle and, if you have been careful in your choice of teachers, *do* trust them to give your child what (Continued on Page 57)



## Teacher's Roundtable

MAURICE DUMESNIL, Mus. Doc.,  
Advises Concerning "Contest-itis,"  
Better Playing, and Elementary Decency.

### FOR BETTER PLAYING

"How is it that young pupils are so contradictory," a teacher recently remarked to me, "They hold on to short values, and cut the long ones right off . . ."

True! Everyone in the profession has been confronted with this problem. It isn't so easy to inculcate into youthful brains the fact that when a chord is written in whole notes or half notes, it's because the composer wants the fingers to remain on the keys that long. And when he takes the trouble of writing sixteenth notes with lots of rests in between, it's because he wants no lingering.

Some teachers explain that the lingering is caused by "fear of losing one's place." But it should not be so, for the lifting of the fingers off the keys doesn't necessarily imply displacement of hands or fore-arm.

Any teacher who can obtain strict observance of values will be rewarded by great improvement in a short time, and once this good habit is acquired it will grow steadily and become more and more beneficial as the higher grades are reached. And let's never forget that for best results, *proper phrasing* is an indispensable companion.

An excellent way to illustrate values and phrasing is to compare them to speech or singing. Let the teacher recite a phrase or hum a melody, after calling the little ones' attention to the proper accentuation on syllables or notes, the duration of commas, periods, or rests. All of it can be made quite clear and understandable.

Correct phrasing and accurate values are indeed a key to better playing, and their importance can never be over-emphasized.

### CONTEST-ITIS

This epidemic which I once denounced as harmful, continues unabated. From many sides I hear of the damage caused by the multiplication of contests which interfere badly with rational plans of study.

In a recent Clinic the matter was once more brought up by several teachers and a discussion ensued, revealing the difficult position in

which they are placed between their desire to do what is best for their pupils, and the ambition of some parents who demand that their child enter one contest after another, often against all reason. Naturally no one could offer a solution and the question remained unanswered.

But my head was so filled with "Contests" that when I retired early they wouldn't let me rest. A strange dream obsessed me: the Contest-itis split and spread like the atom. Each little burg had a contest, each street, each house. It caused clashes between neighbors, between Junior and Sister. Finally it struck at me. My arms started contesting, then my thumbs and my little fingers. I could no longer play do-re-mi-fa-sol.

Here I awakened with a start and turned on my radio. Horror, what did I hear. The announcement of a Piano Carnival at which three hundred pianos would be played by fifteen hundred pianists!

Luckily that was the advertisement, not the performance, so I was spared the grinding noise.

### MEN OF GOODWILL

As I travel through this beautiful country of ours it is always a pleasure for me to be guest of the local Clubs or Orders. As everyone knows they are always present whenever an interesting issue is concerned, whenever a civic or charitable enterprise needs their help. But what is less known is the musical spirit which prevails among them. I have played for the Rotary, the Kiwanis, and others, always with keen appreciation on their part. I have heard some "adult students" among them perform quite commendably, and others sing solo or in quartet. Some organizations have symphonic groups with regular rehearsals, such as the Elks Orchestra of Albuquerque N. M., directed by Ernest Fuhrmeyer. All in all, music is an important factor in the life of those business men, and it sometimes reaches a quality which is really astonishing. One such occasion impressed me so deeply that I want to relate it here.

It was a sunny morning and from the Roosevelt College School of

Music in Chicago the lake front offered a magnificent spectacle. The fountain in Grant Park was at play and the wavelets shone brightly around the white sails. One thought of Ravel's *Jeux d'eau*, of Debussy's *Voiles*. A graduate member of my Clinic was performing Chopin's Fourth Ballade, when the joyous strains of a Sousa march wafted up from the boulevard. Looking down I saw huge crowds lined up on both sides while on the thoroughfare colorful costumes and military uniforms stretched out as far as the eyes could see: the parade of the Shriners had started. The *défilé* lasted for five hours and it included bands, chanters, orchestras, entertainers, even a Hammond organ mounted on a little truck. Bands sometimes came so close together that they afforded interesting examples of practical polytonality. It goes without saying that Chopin and his "Ballade" were discreetly laid aside until the next day.

When subsequently I had the pleasure of welcoming a delegation of Shriners to Roosevelt College, I told them of our admiration not only for their performance almost of professional caliber—but for the stimulating significance of their parade. Most touching feature in contrast to the gorgeous costumes on the floats was the wheel-chair of one crippled youth, one of the hundreds for whom the Shrine provides the help of skilful medical care.

Throughout the parade over which music reigned supreme, there prevailed an atmosphere of discipline and dignity. The spirit of Charity went hand in hand with clean, wholesome merry-making. As I greeted those "men of good will" I could think of no better words than these two, prominently displayed all over the city: "Welcome, Nobles."

### FOR ELEMENTARY DECENCY

A teacher recently called my attention to a piece of literature (?) supposed to represent a synopsis of "Hamlet" as expressed by an Englishman. Here are a few excerpts:

1. "Last night the boss slips me a ticket for a show by the name of Evans or what was wrote by a bird called Hamlet an' believe it or not kid, I'm sore for it's gloom from the moment it opens. This Evans guy is called Hamlet, his old man was King of the denmarks, an' the poor simp's gone weak in the bean, for his Dad has been konked by his uncle."

2. "But as yet he ain't hep that his father was bumped off, the nut. So one night he slips out o' the castle an' goes on the roof when along comes the ghost of his father an' he shoots him an earful for fair 'that lowlife went off an' married your Ma, will you let that rat hand you the ha, ha?'. Says Hamlet 'Just notice me Pa.'"

3. "Young Ham' has a skirt called Ophelia and her pop's a dreary old goof, an' they can't dope why Hamlet's gone batty. They don't know what he seen on the roof. Well Ham' goes and calls on his mother and he hawls the old girl out for fair," etc.

Now, my fellow Round Tablers, I ask you: do you see anything funny or witty in the above? I don't. To me it is a desecration, a blight, an insult to Shakespeare and to the English people at large. It is uncouth, clumsy, vulgar. And unfortunately it can have far-reaching consequences, for it was given to an eleven-year-old boy to be recited as a monologue. No help, surely, to other teachers who strive hard to give this boy a sound foundation in grammar, elocution, appreciation of what is good in literature and music, respect for parents, and other intangibles. I wonder what kind of a brain such cheap trash can emanate from, and I deplore the fact that this probably has been going on for a long time and will continue to do so, unless . . .

Unless the parents, as well as other authorities, wake up and exercise stricter control over what is done in class rooms and private studios. Much is being written these days about juvenile delinquency, and it is often pointed out that cheap movies and radio programs, crime stories, suggestive cartoons and advertisements, jive and bee-bop, all combine to throw off young minds. The above excerpts belong in that same category. Mind you, I lay no claim to being a fanatic reformer, and I approve of that "freedom of expression for youth" so much heralded everywhere. But within a limit, and here the line is drawn by elementary decency. If anyone in the teaching profession transgresses it, there should be a way to curb that person's activities and to correct them.

I wonder how many parents want to pay out their good money in exchange for the rubbish quoted above. Some of them, perhaps, "know not, and care less." But the majority *do* care, and it is up to them to insist that their children be taught serious, dignified materials, instead of being trained in the lingo of the bums, jail birds, and other derelicts who pullulate on "Skid Row."

### "PEDDLING" DEBUSSY

Debussy, you know, calls for a lot of pedal, whole, half, third, fourth, or both of them, and what not. Well, I had just finished a recital of his music when a little girl came around with a nice smile and a program to be autographed.

"Boy, oh Boy, you're a wonderful peddler!" she exclaimed while I was signing it.

Again I've got the big head.

THE END



The inspiring experience of this successful community project gives

# Hope for Civic Symphonies

by Elizabeth Rider Montgomery

FROM CITY after city comes the wail that the civic symphony orchestra habitually operates at a loss, that the orchestra must receive more community support or disband. In many communities forward-looking citizens are rallying to save their symphony orchestra from oblivion. But it remains as a blot on our reputation as a progressive nation that appreciation of good music should be so rare as to permit some of our best orchestras to face extinction.

If the America of tomorrow is to be a stronghold of culture as well as science and industry, we of this generation must see that our children grow up appreciating good music and art.

In the Pacific Northwest there is at least one organization which bids fair to make a valuable contribution in this direction. The Youth Symphony Orchestra of the Pacific Northwest, under the leadership of Francis Aranyi, internationally known violinist, was nine years old last fall—well past the experimental stage. Self-supporting but strictly non-profit, this organization has started a number of young musicians on promising careers. Even more important, from the standpoint of the community, it inculcates and fosters in all its members—potential professionals or hobbyists—a love of good music and the habit of patronizing civic musical events.

The inception of the Youth Symphony began ten years ago when Francis Aranyi came to Seattle as concertmaster of the Seattle Symphony under Sir Thomas Beecham. Tremendously impressed with the beauty and vigor of the Northwest, with its rich natural resources and the friendliness and vitality of its people, Aranyi felt that far too little musical experience was provided for its young people. Adolescence is an extremely impressionable period, he knew. Love of music grows in a musical environment; conversely, without a musical environment, only the very talented weather through to a life-long enjoyment of good music.

Something must be done. Why not a Youth Symphony?

"Impossible," Aranyi was told. "Children don't want to spend their spare time making music. Besides, there's no need of another orchestra, when we have school orchestras."

Eventually, however, Seattle's Music and Art Foundation became interested in Aranyi's idea and agreed to sponsor a Youth Symphony Orchestra. Publicity was started, dates set for auditions, and everyone sat back and waited to see what would happen.

One hundred twenty children reported for auditions. Of these, half were eliminated as not sufficiently advanced or talented for the program Aranyi had in mind.

The first few rehearsals of the new organization were attended by almost as many parents as children. With ill-concealed skepticism the adults watched and listened as Aranyi laid the groundwork for the Youth Symphony he dreamed of: an orchestra which, though composed of young people in their early teens, would work



Top—Director Aranyi shows a young player the technique for a troublesome passage. Bottom—The Youth Symphony Orchestra in the midst of a strenuous rehearsal.

together as seriously and faithfully as adults.

Parents were aghast at the strictness of his requirements: no absences or tardinesses except by written excuse from the parents; no gum chewing or candy; no talking or extraneous noise during rehearsal; undivided attention and unflagging effort to understand the directions of the conductor and carry them out. His caustic tongue appalled the adults even more. Why, he couldn't handle American children that way! Such strictness might go all right in Europe, but our youngsters rebel at severe discipline. Few parents cherished any faith that the experiment would succeed.

It took less than a month to convince the skeptics that Francis Aranyi was on the right track with his youthful musicians. Whether or not they liked his strictness, they loved the results his discipline made possible: ensemble music of an inspiring and satisfying quality; a sense of accomplishment and definite progress.

Soon Aranyi began to receive appeals from parents that had nothing to do with music: "Won't you please tell John he should get to bed earlier, Mr. Aranyi? He'll listen to you." "If only you would tell Mary she ought to eat a good breakfast every morning! Your word is law to her, Mr. Aranyi."

Now, nine years later, Francis Aranyi's Youth Symphony Orchestra is an established institution in Seattle. It is now a regional, rather than a civic, organization, for young people come from many towns around Puget Sound to the rehearsals and concerts. Many different races and creeds are represented, and every age from ten to twenty, although most of the members are junior high and high school students. As a rule, membership hovers around eighty. Each year a number of older ones leave to enter college or music schools in other states, or to take up music professionally. Each year new recruits take their (Continued on Page 59)

## ABOUT PIANO DUETS

• I used to play the piano years ago but after my marriage I did not touch it for fifteen years. I now have a piano again, and I just can't imagine how I got along without one for so long. Of course it was hard going at first, but thanks to ETUDE I have been encouraged and helped in many ways. I have two questions for you: (1) I have a friend with whom I play piano duets, and we would like to have you suggest an album of classical material arranged for four hands. I should also like to have you tell me whether the compositions of which I will enclose a list are arranged for piano four hands. (2) When there are no pedal marks in four-hand music, who should do the pedaling, primo or secondo? Z.E.H., Honduras.

I am happy to know that you are playing the piano again, and I am especially interested to learn that you are using so much four-hand material. My wife and I used to do a great deal of four-hand playing in the early years of our marriage, and I learned to know a great deal of musical literature that way. For instance, we bought four-hand arrangements of the symphonies of Beethoven, Schubert, Mozart, and Schumann. We also had several volumes of the standard operatic overtures which were good fun, as well as a number of compositions by Grieg and other composers arranged for four hands. My suggestion is that you write to the Presser Company, asking them to send you a package of four-hand piano music including as many of the pieces in your list as they are able to obtain.

As for pedaling, it is more often done by the Secondo player, but there are instances where the Primo player can do it better. You will have to experiment with each individual composition, but I believe you will find that most of the time the Secondo player can do the pedaling more effectively. K. G.

## HOW TO CALM ONE'S NERVES

• I am a music teacher, and I also conduct a volunteer church choir. Several people have recently asked me for the name of some preparation which singers may take before singing a solo in order to avoid the sick, panicky feeling which most of them have just before they sing. Could you give me the name of such a preparation? Mrs. W.J.S., Wisconsin.

I do not know the name of any such preparation, nor would I tell it to you if I did! Every artist feels a little fear before he begins to play or sing, and even the greatest and most experienced performers never get over this entirely. Probably it is this bit of uncertainty that

"keeps them on their toes"—so to speak, and provided there is not too much of such fear its presence is probably a help rather than a hindrance. So instead of providing you with the name of a medication I shall cite two ingredients that I consider to be the best concoction in existence for preventing stage fright of a really devastating sort: (1) Learn the composition so thoroughly that there is no question whatever in your mind as to being able to perform it; (2) If you begin to feel panicky just before you are to sing or play, talk to yourself in this way—"Now don't be a fool. You can do this solo better than anyone else here because you have studied it long and carefully. So now you are going to control yourself until you get started, and after that you will forget that you were frightened because you will be so immersed in your singing or playing that you won't be able to think of anything else."

Just a few days ago I came upon an article on "Stage Fright" written by my friend Margit Varro of Roosevelt College in Chicago. This article appears in the "Proceedings for 1948" of the Music Teachers National Association, and if your library has this book the article will be worth your reading. If your library is not a subscriber to these fine books of Proceedings perhaps your librarian will be able to borrow a copy of the 1948 volume from your State Library, and this will be well worth doing, for you will find much other valuable material in the book in addition to Mrs. Varro's article. K. G.

## WHAT ARE THE CHORDS?

• Will you please explain the following Kohler chords as written in his Chords and Scales:



I have marked Section A as I understand it, but my books do not seem to make clear a rule for marking B and C. As older students change them for practice, A may be the best harmony, but we want to know what we are playing. G. J. H., New Jersey.

I am not sure just what it is that is puzzling you. I have hunted through books by Kohler, but have not been able to find these quotations. If you had given the exact

## Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., Music Editor, Webster's New International Dictionary, and Prof. ROBERT A. MELCHER, Oberlin College



source, I could probably have been of more help to you.

The chords in A, B, and C are all basically the same, and could be represented by the Roman numerals I IV I<sup>3</sup> V<sup>7</sup> I. In other words, in each progression the first chord is built on the first degree of the scale, the second chord on the fourth degree of the scale, the third chord on the first degree of the scale (but since it has the fifth in the bass the Arabic numbers  $\frac{3}{4}$  are used), the fourth chord on the fifth degree of the scale (with the seventh added to the root, third, and fifth), and the last chord on the first degree of the scale.

Your markings of the positions of the chords in A is correct. The positions are the same in B, except that the top note of the right hand is doubled an octave lower to make the chord sound fuller, a device often employed in piano music. In C the top note of each chord is the fifth, third, fifth, root, and root, respectively. From the point of view of strict four-part writing, A is the most nearly correct, but for playing chords just as blocks of color in piano style, B and C are perfectly all right.

Since you are interested in learning to tell simple chords found in music, I would recommend that you study some elementary harmony book. For self-study I believe you would find "Harmony for Ear, Eye, and Keyboard" a clear and direct presentation of this matter.

—R. B. M.

## CAN A COLLEGE GIRL MAJOR IN MUSIC?

• I have a daughter who plans to enter college next year, and she wants to major in either piano or clarinet. She has had both school and private instruction on these two instruments, for six years, and we should like to know whether it is possible to major in music during a college course, how long it would take to graduate, and whether fourth-grade musical instruction is acceptable upon entering college. We should also like to have you recommend some schools, preferably in our state or in adjoining states. Any information and advice that you may

be able to give us will be greatly appreciated.

—C. B. McC., West Virginia

Many colleges offer a major in music, but I warn you that a goodly number of them include very little "applied music" in the major. The emphasis is, rather, on theoretical courses, and in a great many colleges—I am sorry to say—there would be very little time for the study of piano or clarinet unless your daughter should be able to study in several summer sessions or perhaps for an entire fifth year. The usual college course takes four years but by planning from the beginning for a fifth year she could take some applied music each year even though little or none of this work would count toward the Bachelor's degree.

If four years is the absolute limit of time during which she can study, then she might perhaps attend some fine music school, or perhaps a conservatory attached to a college. If she does this she will spend about three-fourths of her time in the study of various phases of music, the remaining fourth being devoted to academic subjects such as English, language, history, and the like. Standards of admission vary greatly in the different schools, but in general I believe you could count on ability to play fourth-grade material well as being adequate for admission.

As for recommending specific colleges, I cannot do that in this department, and I suggest instead that you follow this program: (1) Write to Mr. Burnet Tuthill, Secretary, National Association of Schools of Music, Memphis College of Music, 1822 Overton Park Ave., Memphis 12, Tenn., asking him to send you a list of schools in the South that are accredited by the National Association of Schools of Music; (2) that you or your daughter write to the Secretary of each of perhaps a half dozen of these schools that are located in a part of the country that is suitable to your needs and desires, asking for a catalogue; (3) that you and your daughter visit two or three of these campuses in the course of the year, and (4) that your daughter then be allowed to apply for admission to the school of her own choice. —K. G.



# A Great American Organist— Virgil Fox

by ALEXANDER McCURDY

THE GREAT Baroque organ of St. Thomas' Church in Leipzig made the barrel-vaulted ceiling reverberate. Critical Leipzigers listened, and agreed the foreign visitor to be worthy of the instrument once played by J. C. Bach himself.

The visiting organist who was the only foreigner ever to play a recital in St. Thomas' Church and one of the few who have ventured to play an all-Bach program there, was Virgil Fox, now organist at Riverside Church in New York.

One of the most widely traveled organists in America today, Virgil Fox also is one of the most colorful. He began attracting attention at 17, when in Boston he became the first organist ever to win the prize of the Federation of Women's Clubs. Since then he has continued to acquire fresh honors, has occupied a number of important church positions, and has concertized extensively in this country, Canada and Europe.

As a boy in his home town of Princeton, Illinois, Fox showed such promise that he was accepted as a pupil by the great Middleschulte, dean of Midwestern organists. Next the young musician went to Baltimore to study at the Peabody Conservatory. His teacher there was Louis Robert, whom he was later to succeed as head of Peabody's organ department.

Even in his student days, Fox had acquired the artist's habit of learning from everything he sees and hears. In addition to his studies at Peabody, he lost no opportunity to hear the great organists of the day. He says that the two men who most influenced his playing were the great French master, Dr. Charles M. Courboin, and David McK. Williams of St. Bartholomew's in New York.

As organist at Riverside Church, Fox now occupies one of the most important church positions in America. The Riverside Church, built by the Rockefellers for Dr. Harry Emerson Fosdick, is one of the few churches anywhere so crowded at every

service that it is necessary to go at least an hour early in order to find a seat. In the summer, when nearby Teachers College of Columbia University is crowded with students, more than a thousand disappointed worshippers are turned away at Riverside every Sunday.

Those in authority at Riverside have long recognized the importance of music in the church service, and when the post of organist and choirmaster fell vacant a few years ago, they determined to settle for nothing less than the best man available. After a thorough survey, the music committee decided that the man they most wanted to see on the organ-bench at Riverside was Virgil Fox.

Fox' first inclination was to refuse. He was and is in demand throughout the country as a concert organist. He feared the responsible position at Riverside would not leave sufficient time for this part of his career. He is not a choirmaster and does not pretend to be; but an important part of the job at Riverside is training and supervision of the choristers.

The Riverside committee did not regard these obstacles as insuperable, however. A compromise was reached whereby Fox was to be free to concertize, and responsibility for the choristers was turned over to Richard Weagley. A specialist in voice and in choral conducting, Weagley had worked with Fox on the same terms at churches in Baltimore, Maryland and Hanover, Pennsylvania. Together they are a great team which provides for the worshippers at Riverside Church music of outstanding quality.

Under the terms of his present contract, Virgil Fox is allowed four Sundays off between October and June. Otherwise he is expected to be on the job in New York. In spite of the demands made by his position at Riverside, Fox is playing 70 concerts this season. Here is a typical three-weeks' schedule:

On Sunday morning he plays his service



in the Riverside Church. In the afternoon he plays for Part I of Mendelssohn's "Elijah." At eight o'clock he takes a sleeper to Pittsburgh, and practices all day Monday for a recital Monday evening. He leaves early Tuesday morning for Youngstown, Ohio, where he plays Tuesday evening, leaves Wednesday morning for Cleveland, where he plays Wednesday evening, and after the recital takes a train that brings him back to New York Thursday morning. On Thursday and Friday he rehearses for Part II of "Elijah," to be given the following Sunday, and on Saturday prepares other music and programs. On Sunday he plays his regular morning service, plays for "Elijah" in the afternoon and at eight o'clock takes the plane for San Francisco, arriving there early Monday morning.

On Monday and Tuesday he prepares for a recital in Oakland Tuesday evening. On Wednesday he conducts a class for organists, lecturing and demonstrating at the organ. Wednesday evening he flies down the coast to Los Angeles, where he plays Friday evening.

On Sunday he flies to Denver, where he is to play Monday evening. Then he flies to Wichita Falls, Texas, for a recital Tuesday evening. On Wednesday he plays in Dallas, on Thursday in Memphis, and on Friday he arrives back in New York by plane to prepare for the next Sunday afternoon service, when they will be doing Brahms' "German Requiem" at the Riverside Church.

Fox is fortunate in having a fine assistant at the Riverside Church, Miss Roberta Baily, who is also his concert manager. She is able to fill in at any time. With a program as elaborate as that presented by the Riverside Church, it is essential to have a capable organist available at all times.

(Continued on Page 58)

"I'd be glad if you would tell me if there are any studies for the development of the modern violin technique, the technique a violinist needs to play Bartok and Prokofieff, I mean. I can play Paganini quite well, but he does not help me with the moderns . . . Is there any book of exercises that goes beyond Ševčík? . . . I have done a lot of Ševčík, but I feel he does not go high enough in the positions . . ."

—D. K., Minnesota

There is a book of good studies by H. M. Shapiro entitled "Eight Modern Studies for Violin," published by Omega Music Edition, New York. This is a new publishing firm, but I am sure you can obtain the book from the publishers of ETUDE. These studies are very modern in mood. They contain few bowing problems, but they do develop an acute fingerboard sense in the left hand.

As for exercises, Dr. Dounis' "Artist's Technique of Violin Playing" starts, one might almost say, where Ševčík left off. It is a very valuable book, though, to my mind, some of the exercises go beyond what is needful or practical.

If you decide to spend much time on the Shapiro studies and the Ševčík or Dounis exercises, there is a strong likelihood that your tone quality will suffer. To counteract this tendency, work on a movement or two from the Bach Solo Sonatas every day. Or else a Spohr concerto. There is nothing like Bach or Spohr for building and keeping a good tone.

## A Curled Little Finger

" . . . My next question is about a pupil of mine who keeps the little finger of his left hand curled down into the palm of his hand when he is not using it. He brings it up quickly enough, I'll admit, but I know it is a bad habit and I would like to break him of it. I have had this problem before with other pupils and have been able to cure them of the habit, but with this boy I don't seem able to get anywhere. Can you suggest an approach or some exercises or something that will help? The boy is quite a good violinist in other respects: he is playing the 5th Concerto of Mozart . . . Perhaps it is because he is more advanced than the others that it is more difficult for him to break the habit. What do you think?"

—Mrs. R. J. K., Wisconsin

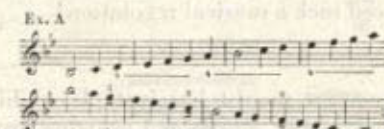
It is a common fault, this curling the fourth finger down into the hand, and it must be eradicated if the player is to gain real fluency of technique. Most pupils acquire it in quite early stages of advancement, for then there is no sense of handicap. The more advanced a student is, the harder

# Studies to Develop Modern Violin Technique



it is to break the habit. And it is one of the most widespread and persistent of student faults.

There is only one way for you to correct it: you must make the lad very conscious of his fourth finger. Make sure that he clearly realizes what a handicap a curled-down fourth finger will be when he wants to play at a rapid tempo. Demonstrate the impossibility of getting such a finger into place, with a firm grip, in a passage of rapid sixteenths. Then tell him that for the next two or three weeks you will concentrate on that one point to the exclusion of everything else except true intonation. Give him only exercises and studies that have no difficulty for him in either right hand or left, and tell him to use the fourth finger in preference to the open string whenever possible. Give him also scales based on the pattern in Ex. A.



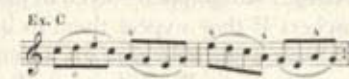
In the ascending scale the fourth finger should be held down until the third finger is in place; in the descending scale, the square open notes indicate that the fourth finger should stop these notes, without sounding them, at the moment the second finger is being played. Similar scales should be practiced in the keys of C, D, E, and F—all starting with the second finger on the G string.

Another good exercise is Ex. B. Many different figurations can be built around it to avoid monotony. The fourth finger note should be sounded and the exercise practiced on each pair of strings.



Then you should invent and write out a few simple exercises in which the fourth

finger is repeatedly used on neighboring strings; as, for instance, Ex. C:



Stubborn though the habit often is, this kind of practice should overcome it within a couple of weeks—and your pupil will be delighted with the increased facility of his left-hand technique.

## The Hand in Higher Positions

"I have been reading your articles in ETUDE for a long time . . . but I don't remember reading anything about the shape of the hand in the fourth, fifth, and sixth positions. Some violinists begin curving the hand toward the G string when beginning the fourth position, while others keep the hand (with the thumb high) practically the same as it was in the first position. I would appreciate your comment on these two styles."

—W. E. H., New Jersey

Good intonation in the higher positions depends very largely on the shaping of the left hand, so what the hand is doing in the fifth position is of the first importance.

Let us start with the third position, and consider what can happen there. The thumb can be lying back along the neck or it can be straight up opposite the second finger. Unless an upward shift has to be made, the shaping of the thumb is entirely a matter of the player's technical individuality. For a violinist whose hand is of average size or larger, the shaping for the fourth position will be about the same as for the third.

But when it is a question of the fifth position, the picture is quite different. If a shift is to be made from the third position to the fifth, the thumb must be moved well back along the neck and the knuckle of the first finger moved outwards and forwards—away from the neck—in order that the hand may (Continued on Page 50)



# Adventures of a Piano Teacher

Good teachers, pests,  
and a miracle

by GUY MAIER



MIRACLES still happen—even to piano teachers if they expect them to happen! . . . Such a miracle met me recently during a three day Workshop at Texas Wesleyan College in Fort Worth with 130 teachers and students. Other Texas teachers and musicians from Oklahoma, Arkansas, Louisiana and New Mexico were there also to bear witness.

This miracle proved again what active, intelligent music-teacher cooperation can accomplish. Fort Worth is the proud possessor of one of the best Piano Teachers' Forums in the land. Its entrance requirements and teaching standards are exceptionally high. Any teacher who "rates" to join must be a truly capable teacher.

Our Workshop program told the Forum's objectives: "The Piano Teachers' Forum is a community organization which has as its prime purpose the betterment of piano teaching. It meets twice monthly to discuss teaching problems, to explore and hear and see the best in new teaching materials. Extensive listings of all materials discussed at each meeting are available to Forum members and to local music dealers."

At these fortnightly meetings the Forum leaders, Mrs. Grace Lankford (President) and Mr. George Anson (Director), both tip-top musicians themselves, play and pedagogically analyze recent piano publications. These dynamic sessions are punctuated by round-table discussions of technique, procedures, business methods. Everything is so alive that no teacher can afford to be absent!

But the miracle! . . . I was not prepared for the intense concentration, intelligent comment, and above all the superb young student playing which the Forum brought to the classes. Seldom have I witnessed such joyousness, such emotional and physical freedom, or heard such live rhythm and fine tone which pervaded the playing of these pupils. And Hurrah! Whenever I

stopped them to comment or help, the pupils could start right out again at the stopping place! This is remarkable when you remember that most of these were young people between the ages of five and sixteen . . . just happy, musical, well-taught American youngsters. No prodigies, no inflated "geniuses" . . .

So, for three days I lived in the Music Teachers' Heaven!

If Fort Worth can pass such a miracle, what about fifty other cities of our land? It will take only two or three capable, energetic teachers to lead a Forum in your community . . . Try it. Set your sights high . . . Accept only teachers who can meet strict requirements . . . Such an organization can revolutionize your city's piano teaching standards and ethics . . . And how most cities need such a musical revolution!

## PESTS

The concert pianist has just played his final encore after a long and exacting program. He has endured months of exhausting touring, traveling night after night on trains and planes, week after week through every variety of climate and weather, with daily practice sessions in strange places and on horrible instruments, endless newspaper interviews, official parties and receptions, noisy hotels, uncomfortable beds, in-different food.

He is plumb tired-out. As he steps off the stage he is overwhelmed by a large, florid-faced female who gushes, "Guess who I am!" . . . When he looks blank she sputters accusingly, "Don't you remember me?" . . . He will then mutter some polite, inconsequential words, or will confess he does not remember . . . "Why," reproaches the dame, "I met you at Walla Walla, Washington, seventeen years ago this month! Have you forgotten the party we gave for you after your concert there?" . . .

Such incidents are invitations to may-

hem; but the worst an artist can do is to say, "You see, Madam, after giving a strenuous concert like this it takes a while to come down to earth. Sometimes I am so far away that for one brief moment I believe I wouldn't recognize even my own mother . . . so you will have to excuse me."

Please don't put your artist through such torture. After the concert give him a few minutes to catch his breath, then go up to him and say something like this: "I am Mrs. Minnie Biddywee. It was a great pleasure (or thrill) hearing you play again tonight. I met you in Keokuk (Iowa) after your concert there five years ago." . . . The grateful artist will probably reply thus: "Oh yes, Mrs. Biddywee, I remember you well" . . . (even if he doesn't). "We did have a good time at that party, didn't we?"

Everybody will then be happy if you move on at once and give the next "fan" his chance . . . And even if you think you know the artist well, always remind him, first, who you are. At such a time as this you must not expect him to remember anything or anybody . . . He will be doubly grateful if you do not ask for his autograph, for his hands, like his head and heart are now tired and empty . . .

## ON BEING A GOOD TEACHER

A reader writes: "I have really tried to be a thorough teacher this year; but the more thorough I get the more I feel that there's so darn much to teach! I have taken to planning and writing out in advance each pupil's assignment for every lesson, which means that I have to think about every one of them for ten or fifteen minutes outside the lesson time. That way I can catch myself before I stick too long on one point or piece. There's still a long way to go before I reach the streamlined directness that is my ideal."

"I can't agree with some teachers who claim that everything will be taken care of if students memorize a certain number of pieces each year, because my pupils are learning a great deal about reading, playing and music without doing any memorizing. I'm learning a lot about note-reading too, for I've found out that it has very little to do with musical ability per se. It's very hard for most kids, and they hate it. That is a healthy sign—they'd rather be making music than learning to read those pesky little symbols. But I'm gradually breaking down and simplifying reading processes until the complications seem less obnoxious to the pupils. Many of them are now not only reading more fluently but actually enjoying their reading assignments."

"But, oh Gee, I wish I were a good teacher!" . . .

How about it, colleagues? Is she a good teacher, or not?

THE END

130-40286

## Prelude in D Minor

An excellent little number reminiscent of the Brahms piano idiom, with a fine example of playing two against three. Left hand accuracy in making the wide skips is important. Observe all pedal markings very carefully. And remember always that in a piece like this one, the piano must sing. Grade 4.

ABRAM CHASINS  
Op. 13, No. 5

Andante (♩: 92-100)

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# Russian Sailors' Dance

from "The Red Poppy"

"The Red Poppy" is one of several ballets written by this modern Russian composer, and the *Russian Sailors' Dance* is perhaps the best known section of this ballet. Note the use of staccato which plays an important part in the interpretation, and the abrupt changes of tempo so characteristic of Russian dances. The final movement calls for great accuracy in both hands and the closing measures should build up to a great climax. Grade 4.

REINHOLD GLIERE  
Arr. by Henry Levine

**Pesante** (♩:76)

**Moderato** (♩:96)

**Animato** (♩:116)

**Più tranquillo** (♩:84)

**Presto** (♩:144)

From "Themes from the Great Ballets" arr. by Henry Levine 410-41016

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**Più mosso**

**Prestissimo**

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## Piano &amp; Forte

## Waltz

Here is an attractive little piece which gives splendid practice in a number of important phases of piano playing. The rhythm should be well marked and likewise the contrasts in soft and loud passages. The staccato passages in both hands are important. Let the legato measures sing; and observe all pedal markings most carefully. Grade 3.

PAUL STOYE

Allegro moderato (♩ = 192)

## Lady Green Gown

A melodious piece which offers much as a diversion from more classic numbers. Let the gavotte tempo be well marked and the staccato chords be crisp and clearly articulated. A nice contrasting section offers opportunity for use of a legato touch. Grade 3.

Tempo di Gavotte (♩ = 116)

LAWRENCE KEATING

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## Moonlight Boat Song

In this study three arpeggios are used, D major, G major, and A major. They are all fingered alike. For practice, it would be well to play each one descending as well as ascending.

Andante (♩ = 112)

ELLA KETTERER

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## Under the Hawaiian Moon

The late Frank Grey has many light melodious piano pieces to his credit and this is one of his best. No profound technical points are involved here. It does call for a well marked waltz rhythm, with the grace notes imitating the steel guitar being played very smoothly. Grade 3.

FRANK GREY

Moderato (♩: 126)

\* Roll chords from top note to bottom note.

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130-41088

## Glimpse of Cuba

A fine study in syncopation and phrasing. Note the tango rhythm which sets the mood of the piece. Observe all dynamic markings very carefully. Grade 2 1/2.

Tango rhythm

OLIVE DUNGAN

Smoothly

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## Toys on Parade

ANNE ROBINSON

[illegible]

## The Good Ship Rover

FREDERICK C. PETRICH

Con moto (♩ = 92)

*mf cantabile*

*a tempo*

*poco rit.*

Last time to Coda

*a tempo*

*poco rit.*

R. H.

V.

V.

Vigorouso

*f*

*p*

*simile*

8

8

*f*

*mf*

D. S. al Coda

CODA

*a tempo*

*poco rit.*

R. H.

R. H.

R. H.

L. H.

L. H.

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## Over Hill and Dale

March

One of the most popular marches by a composer who was a most prolific writer of melodious pieces. It should be played with steady rhythm, and the sixteenth note passages must be clear and smooth. Grade 3.

Vivace (♩:120)

H. ENGELMANN, Op. 270

ff p ff p mf cresc. mf scherzando f p staccato stacc. ff p ff f

1. 2.

## TRIO

mf p mf p f cresc. ff p scherzando f ff

1. 2.

D. C. al Fine senza ripetizione



130-41087

Grade 2.

## Seminole Hunting Ground

SECONDO

OLIVE DUNGAN  
A.S.C.A.P.

Slowly and evenly (♩: ca. 88)

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430-40121

Grade 1½.

## Billy Hurt His Knee

SECONDO

LOUISE DITTENHAVER

Moderato (♩: about 96-100)

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Grade 2.

## Seminole Hunting Ground

PRIMO

OLIVE DUNGAN  
A.S.C.A.P.

Slowly and evenly (♩: ca. 88)

D. S. al Fine

430-40121

Grade 1½.

## Billy Hurt His Knee

PRIMO

LOUISE DITTENHAVER

Moderato (♩: about 96-100)

ETUDE-MARCH 1952

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## Romany Caprice

RUSSELL WEBBER

Adagio appassionato (♩: 54)

VIOLIN

PIANO

*mf* *a tempo* *cresc.* *rit.* *mf*

*f* *rall.* *f* *rall.*

Allegro (♩: 144)

*mf* *ff*

Più mosso

*mf* *mf*

1. 2. - Allegro

*ff* *ff* *ff* *ff*

8.....!

114-40002

## Dancing Fireflies

A. LOUIS SCARMOLIN

Moderato

VIOLIN

PIANO

*rit.* *a tempo* *p dolce* *a tempo* *p dolce*

*mf* *p* *rall.* *mf* *p* *rall.*

*a tempo* *rall.* *affret.* *f* *a tempo* *rall.* *f*



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# Sighing, Weeping, Sorrow, Pain

from Cantata No. 21 "I Suffered Much From Anguish Sore"

JOHANN SEBASTIAN BACH

MANUALS

PEDAL

Ped. 52

From "Ten Arias for Organ" arranged and edited by Pfatteicher-Ames 433-41004.  
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131-40428

CHARLES O. ROOS

## The Little Road to Kerry

CHARLES WAKEFIELD CADMAN

Moderato espressivo

*mp* (brightly)

VOICE

PIANO

*mf*

*mp*

When youth was at the spring-time, And

laugh-ter ev - 'ry - where, Long trails a-far I wan-der'd With heart that knew not care; But

now when-e'er the Trade Winds Come sing-ing o'er the sea, I hear the road to Ker - ry, The

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lit-tle road to Ker-ry, The wind-ing road to Ker-ry, Call-ing me.

*decresc. rall.*

*decresc. rall.*

*a tempo*

The sea no long-er holds me, My

*mp*

heart is far a-way, I want to walk green hills a-gain At twi-light of the day; So

*p*

*mf*

when the stars of heav-en Shine clear a-cross the foam, I hear the road to Ker-ry, The

*p*

*mf*

lit-tle road to Ker-ry, The wind-ing road to Ker-ry Call-me home.

*tenderly affettuoso pp rall.*

*p legato pp rall.*

## Study in Red

VLADIMIR PADWA

*Allegretto* (♩ = 84)

*p*

*mf*

*marcato*

*f*

*Meno mosso*

*p*

*mf*

*f*

From "Musical Rainbow" by Vladimir Padwa 430-41010  
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## Walking a Tight Rope

Changing fingers on one note is quite a stunt but can be lots of fun. See whether you can do it smoothly and quickly.

*Tempo comodo*

ADA RICHTER

*p*

*f*

*f*

*p*

*p Fine*

*f*

*p*

*mf*

*p*

*p*

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# The Sweetest Story Ever Told

R.M. STULTS

**Moderato**

Tell me, do you love me? Tell me soft-ly, sweet-ly as of old! Tell me that you love me, For that's the sweet-est sto-ry ev-er told. Tell me, do you love me?

*mf* *a tempo* *rall.* *pp* *cresc.* *p*

Whis-per soft-ly, sweet-ly as of old! Tell me that you love me, For that's the sweetest story ever told.

From Bruce Carletons' "Grab Bag" - 410-41009.  
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## Narcissus

ETHELBERT NEVIN

**Andante con moto**

*p* *mf* *dim.* *mp* *rall.*

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# Priscilla on Sunday

MATHILDE BILBRO

110-23950

**Moderato**

Pris-cil-la takes her par-a-sol, And off to church she goes. Oh, she's a so-ber lit-tle Miss, And sweet-er than a rose. She loves to go to Sunday School. She knows her les-son too. I think she's just the nic-est lit-tle girl! Don't you?

*mf* *mp*

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## The Ghost Stalks at Midnight

MARTHA BECK

130-41084

**Allegro (♩ = 98)**

*mf* *pp* *p* *mp* *mf* *f* *mf* *mp* *p* *pp* *ppp* *rit.* *ff*

The ghost screeches

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# Out of This World With You

Moderately

STANFORD KING

From "High School Harmonies" by Stanford King 410-41011

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of a bar, but if they can't hear those beats they are lost, particularly the younger ones.

When you turn on your radio to hear a concert, try not to be carried away by the melody alone. Listen for the rhythm of the music. Count it out to yourself and keep time with your hand.

There is one pitfall that the inexperienced accompanist must guard against. It is the tendency to increase tempo unconsciously. Let us get back to our waltz for a moment. You start by playing, *one-two-three*, *one-two-three* in an easy *Andante con moto*. Quite unwittingly you may increase the pace until you have run the whole gamut of musical terms from *Allegro con brio* to *Presto*. You wind up by throwing the panting dancing class into a state of utter confusion. There isn't a living soul who could say that you are not keeping time—that is, waltz time—but where, oh where is your steady rhythm?

Once the desired speed has been set by the dancing teacher, you must not vary it within a fraction of a beat but keep up a machine-like rhythm until you are otherwise instructed. The dancers depend on your ability to do this.

*Ability to read at sight.* It often happens that a pianist who plays exceedingly well from memory will

## Accompanying the Ballet Class

(Continued from Page 13)

be poor at sight reading. While a good memory has its place in the dancing studio, sight reading is by far the more essential of the two. If you feel that your sight reading is not up to par, then without delay make up your mind to remedy it. Ability to read a piece of music in its proper tempo comes only with practice. I would suggest that you read every piece of music you can lay your hands on. Read it as though you had only one chance and your life depended on your getting through it. Pause briefly to get the key signature and time firmly fixed in your mind then fire away. Come what may, get to the end somehow without a stop. I can offer no better advice than to play through the music section of each issue of ETUDE from start to finish, at sight. I've been doing it for years.

A dancing teacher can't always stop to tell a pianist that on Tuesday, next week, she will be using the piece on page 57 in the blue book on top of the piano. Chances are she will never think of it until the time has arrived.

If you are asked to read a difficult piece of music at sight don't go temperamental and say you can't do it or burst into tears or stomp out of the studio. Make up your mind that you will do the best you can. If the piece presents difficult runs or chords that you just can't manage at a first sitting, fake them for the time being anyway. You can always go back and work at them in your leisure time. Sacrifice everything for rhythm. Ten to one the pupils, at any rate, have never heard the piece before. Your stock will soar to unlimited heights if you meet your Waterloo with a minimum of fuss and a maximum of self-confidence, no matter how false.

*Appreciation of dancing.* If you were asked by your club to prepare a paper on the Pulp and Paper Industry, what would you do? I imagine you would take yourself to the nearest library and settle down with a few informative books. You would read all about your subject and acquaint yourself with the shop terms.

The libraries now abound in many excellent books on the fundamentals

of ballet dancing. One book in particular I commend to you. It is *BALLET FOR BEGINNERS* by Nancy Draper and Margaret Atkinson (Alfred A. Knopf). This book is full of pictures and diagrams describing the exercises and steps and giving their French names (all ballet terms are in French).

If you expect to be playing music for "demi-pliés" and "ronds de jambes" it is just as well to know what they are. Better still—try a few in the privacy of your own home. When you know what it feels like to do an "assemblée" you will be better able to play appropriate music.

Space does not permit more than a passing mention here of 'what to play.' A whole article in itself could be devoted to the subject. Many dancing teachers prefer to choose the music for the bar exercises. The choice of music for the technical steps is usually left to the discretion of the pianist. My advice to you is to arm yourself to the teeth with a generous supply of waltzes and pieces in 4/4 rhythm.

Playing for ballet is interesting and broadening. When dancer and pianist work together in complete harmony a most rewarding and satisfying relationship has been attained.

THE END

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4036 Kate Kearney Waltz, C.....arr. Guenther  
4031 Lullaby in the Dark Wind, C.....Cadow  
4029 March for New Shoes, E.....Cadow  
4013 Meditation, *Toto, Singo*, C-2-3  
Masonnet-Graham  
4012 Narcissus, *Simplified*, G-2-3  
Nevin-Hopkins  
4026 On Top of Old Smoky, C.....arr. Lambert  
4028 Sambalins, D.....Krevitt  
4033 Witherall, Am.....Steiner

\* The pieces have words for singing, if desired.

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## POINTS ON PIANO TEACHING

(Continued from Page 9)

them, and encourage the pupil to discover others for himself. While I can scarcely subscribe to the theory of making "a game" out of serious study, I favor every legitimate device whereby interest may be substituted for drudgery.

The teacher's technical responsibilities extend beyond instruction in facility. He must also make his students understand what technic really is—the means to an end. Hans von Bülow used to say that the pianist's three requisites were (1) technic, (2) technic, and (3) technic—but he added an explanation of this much misquoted maxim: "Technic is the art of sounding the right note, at the right moment, in the right way." This paraphrases a saying of Bach's—"One must put the true finger on the true key, on the true beat." The wise teacher recognizes the need for facility but relegates it to its proper place which is never a goal in itself but a means of expressing music.

As to working materials, the study of the *Well Tempered Clavichord* is above all and absolutely necessary. The Three C's—Clementi, Cramer, and Czerny—are no longer so "fashionable" as they once were, but they are valuable notwithstanding, especially Czerny. When practiced with variety (of tone and speed), these exercises are second to none in developing lightness of touch, flexibility, agility, finesse, and evenness.

Since it is always interesting to learn of others' teaching habits, let me offer a glimpse of Chopin's, as recounted by his pupil and my first teacher, Georges Mathias:—"Now I remember Chopin during a lesson—this 'very good, my angel' when it went well, and his hands suddenly grasping his hair when it went badly... And his sublime understanding of the Masters! How he made one feel and comprehend! When he wanted to express the poetry that dwelt within him, his words were as eloquent as his music: he was a poet while giving a lesson. I remember one of his comments concerning a passage in Weber's *A-flat Sonata*: 'An angel

passes in the sky'—what an inspiration it was to me as I played that particular passage!

"As to the *Rubato*, Chopin asked that the accompanying left hand be maintained rigorously on time, and the melodic part delivered with freedom of expression including even a slight alteration of the tempo. This is readily feasible: one lingers slightly here, accelerates a little there, neither of the hands is given any particular lead or prominence. *Compensations* occur, which re-establish the over-all balance. In the case of Weber's music, for instance, Chopin recommended the preceding way of playing. He indicated it to me many times, and it seems to me that I still hear the sound of his voice.

"But what a great discrimination must be observed when applying the above-mentioned principle (which, to a degree, is also valid for the interpretation of Bach and the other old masters)!

"Chopin said that the hand should always remain absolutely quiet, even when passing the thumb under, in scales and arpeggios. In order to acquire finger independence, he recommended letting the fingers fall upon the keys freely and lightly, with much suppleness and no heaviness at all in the hand."

And here is a brief observation on the playing of Bach, by my other great master, Saint-Saëns:—"... To play the *Well Tempered Clavichord* as if making it an arena for a tournament in tone-coloring, and to play it without any shadings at all or even without *charm*, seem to me equally wrong. Were I given the choice, however, I certainly would prefer the second mistake because it respects the integrity of the musical form and does not alter its character. Undoubtedly, the greatest simplicity must be observed when playing the Fugues, in which the form is of outstanding importance; but in the Preludes, an expression of feeling or mood is often obvious on the part of the composer and therefore shadings should not be barred from contributing to an adequate interpretation..."

THE END

## VIOLINIST'S FORUM

(Continued from Page 25)

move forward in a straight line. As the shift is made, the thumb comes forward, so that when the shift is completed the *tip* of the thumb is in the curve at the end of the neck. When the player is set in the fifth position, he should be able to play up to the end of the fingerboard without having to move his thumb. Unless, that is, he has an unusually small hand.

Whether the shift is from third

position to fifth, or from first to fifth or higher, the principle remains the same—the *tip* of the thumb must arrive at the curve of the neck. If this happens, the knuckles of the hand will be practically parallel with the strings, the fingers will fall in a straight line, and good intonation almost certainly assured—always provided that the player listens carefully enough to himself!

THE END

## ISSUES

from Century are always good news. This season we have the good fortune to be able to include a useful group of Organ Solos as well as a group of charming Easy Duets. Be sure to see them at your Century Dealer—soon.

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4005 Consolation, E.....Henderson  
3031 Curative March, Le Prophete, E.....Meyer  
3930 Elegie, Em.....Masonnet  
3032 Evening Star, Tonesong, G.....Wagner  
4006 March of the Priests, Alhambra, F.....Henderson  
4011 Meditation from Tiele, D.....Henderson  
4008 Old Cathedral, The, G.....Henderson  
3028 Palms, The, A.....Folkes  
4009 Slavonic Dance, No. 2, Em.....Dvorak  
3029 Star of the East, E.....Kennedy  
4007 Tambourin, Em.....Henderson  
4010 Waltzes from the Fledermaus, F.....Brahms

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4044 Congratulations Minuet, F-2.....Berthoven-Guenther  
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4041 Hymns, C-1-2.....Dvorine

### PIANO SOLOS • GRADES 3 to 5

4015 Congratulations Minuet, D-3.....Berthoven-Guenther  
4014 March, *Love of Three Oranges*, -4.....Prokofiev-Guenther  
4038 Mazurka in F, Op. 68, No. 3, -2, Chopin  
4039 Moment Musical, Op. 94, No. 2, A-4.....Schubert  
4040 Moment Musical, Op. 94, No. 6, A-4.....Schubert  
4016 Sabre Dance, *Gypsy Ballet*, -3-4.....Khachaturian  
4037 Sonata in F Major, -3.....Bach

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## THE SINGING TOWERS OF NORTH AMERICA

### PART II

(Continued from Page 19)

were completely drained—they had no money with which to build a tower. When one of the graduates, an oil man, suggested that an oil derrick be adapted to bell tower use, their problem was solved. But this rare carillon tower is erected in a perfect setting, high enough up so that the music carries well over the town. The Alfred carillonneur, Mr. Ray Wingate, plays a Christmas Eve program and one on New Year's Eve, in addition to the regular twice a week recitals. Also the bells are broadcast from Syracuse, New York during the Christmas holidays.

The carillon at Stanford University is located in the Hoover Library. It was the gift of the Belgium-American Educational Foundation and dedicated to Mr. Hoover in recognition of his service to the Belgian people during the First World War. This carillon was installed according to the plans of Dr. Lefevre who gave the first concert when it was inaugurated on June 20, 1941 when the momentous and impressive dedication ceremony of the Library took place. The Library Tower, a reproduction of the old cathedral tower at Salamanca, Spain, built on the 4,000 acre campus, is considered by many to be the most complete carillon tower in the United States. The bells were cast by Marcel Michiels, Jr. at Tournai, Belgium, and were exhibited in the tower of the Belgium Pavilion at the New York World's Fair in 1939. Before its installation in the Hoover Library, Dr. Lefevre took the carillon apart and had the bells retuned to suit this special tower which houses the largest library in the world.

Of our public carillons two are national shrines—that of Valley Forge in Pennsylvania, and the Dominion of Canada's memorial to its soldiers in the First World War at Ottawa.

The Valley Forge carillon tower adjoins the Washington Memorial Chapel on the historic battleground near Philadelphia, and is under the control of the Chapel authorities. Originating with a chime of 14 bells in 1926 with the intention of making it an instrument of 49 bells, 29 have since been added—all of these were cast by McNeely & Co. The bells have been and are being given by the societies of the Daughters of the American Revolution, by certain State governments, and by other groups and individuals. By 1931, enough bells had been added to the original chime to make a carillon and it was inaugurated on August 2, 1931, with Melvin C. Corbett playing. In 1948 the Chapel Authorities, for the first time, announced a series of recitals. The attendance

was most gratifying; cars were parked for miles around, people listened in the chapel, under the trees, on the lawns and in the cloister. The construction of the tower which will permanently house the Valley Forge carillon is under way.

The Peace Tower carillon at Ottawa is visited by more people perhaps, than any other in the world, several thousand a day making the ascent of the tower during the summer months. It is placed in the central architectural feature of the Houses of Parliament, the tower being a national symbol somewhat comparable to the dome of the Capitol in Washington. This carillon of 53 bells was installed by authority of Parliament to commemorate the peace of 1918 and as part of the Dominion memorial to the First World War. Percival Price was the first carillonneur.

These bells were played for the first time under tragic circumstances. Canada was celebrating its Diamond Jubilee of Confederation on July 1, 1927. Thousands of people had gone to Ottawa to witness the celebration, which was also the occasion for the dedication of the new carillon. Col. Charles A. Lindberg, after his famous flight across the Atlantic, had been invited by the Canadian Government. Accompanied by a squadron of twelve members of the First Pursuit Group he flew from Selfridge Field, Michigan. During the landing a collision occurred between two airplanes and Lieutenant John Thad Johnson met with instant death. Canada hurriedly cancelled her national celebration to pay tribute to the young flyer and planned a royal funeral for the next day. So the carillon's first recital included Chopin's great funeral march.

This carillon is played to a large and varying audience, being used in connection with state functions and in Empire and foreign broadcasts, as well as regular recitals. Each summer since 1949 by various devices the National Film Board turned this carillon into an orchestral instrument. A microphone perched on the roof of the House of Commons, telephones, sound engineers and Robert Donnell, the present carillonneur, all aided in the orchestral debut of the musical bells. The bells were needed, says NFB, to play a prominent part in the original score for the color production "A Capital Plan," for showing by Canadian theatres in the "Canada Carries On" series. The 1951 film opened at the Capitol Theatre in Ottawa in October and will eventually be shown around the world. In September of 1951 Mr. Donnell played a series of daily recitals (Continued on Page 62)

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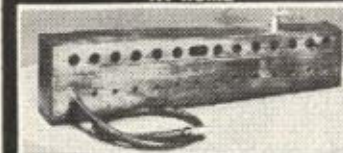


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# Violin Questions

By HAROLD BERKLEY

## VIOLA STUDY MATERIAL

G. J., Quebec. You have no reason to apologize for the way you express yourself in English—your letter was perfectly clear. For viola study material, I suggest that you get the 2nd, 3rd, and 4th Books of the Selected Viola Studies By Kreuz. When you have finished with these, you would be ready for the 42 Studies of Kreutzer transcribed for viola. After Kreutzer come the Caprices of Fiorillo and Rode, both of which have been arranged for viola. Your music evidently means much to you, so you have great joy from playing the viola.

## A FACTORY FIDDLE

L. W. M., South Carolina. Your violin is obviously a Czecho-Slovakian factory product worth at most fifty dollars. That the name Stradivarius appears inside the instrument is not of any significance: such labels can be purchased for about one cent apiece all over Europe and most of Asia. No self-respecting proprietor of a violin factory would think of putting a lesser label than that of Stradivarius inside his humble productions.

## TOOLS FOR VIOLIN MAKING

J. D. H., California. I think that the Metropolitan Music Co., 222 Fourth Avenue, New York, N. Y., can supply you with the tools you need for violin making. You are embarking on an engrossing hobby—and an expensive one! I sincerely wish you much happiness in it.

## COUNTLESS IMITATIONS

Mrs. T. K., Minnesota. There are about six hundred genuine Strads now in existence, but there are some hundreds of thousands of violins bearing correct facsimiles of the Strad label. Some of these latter violins are quite good instruments, but the vast majority are factory-made fiddles of little value and which bear no resemblance at all to the beautiful work of Stradivarius. The chances against your violin being genuine are astronomical, for the whereabouts of every genuine Strad is well known. If, as you say, it has a beautiful tone, then I advise you to take or send it to William

Lewis & Son, 30 East Adams Street, Chicago, Illinois, or Kenneth Warren & Son, 28 East Jackson Blvd., Chicago. For a small fee, either firm would give you a reliable appraisal and advise you how you might best dispose of the violin.

## NEW YORK APPRAISERS

C. A. S., Ontario. I do not know to whom in Canada I can advise you to send your violin for appraisal, so I suggest that you send it either to Shropshire & Frey, 119 West 57th Street, or to Rembert Wurlitzer, 120 West 42nd Street, both firms in New York City. Either firm would give you, for a small fee, a reliable appraisal.

## A GUARNERIUS MODEL

A. A. H., Minnesota. There were a number of members of the Guarneri family who made violins, and at least one of them was working in 1745. But this does not indicate that your violin is a genuine Guarnerius. The chances against it being so are very large. Next to Stradivarius and Stainer, Guarnerius was the most counterfeited name in violin making. If you have reason to think your violin is a good one, you should have it appraised by a reputable expert. For you, I would suggest Wm. Lewis & Son, 30 E. Adams St., Chicago 3, Illinois, or Kenneth Warren & Son, 28 E. Jackson Blvd., Chicago.

## AN EFFECTIVE STUNT

E. A. C., Massachusetts. The two quotations you enclose—from the "Hot Canary," are they not?—should be played by combining a left-hand trill with a very rapid right-hand tremolo. This tremolo should be played at the point of the bow with a very fast wrist movement. The effect is not quite legitimate violin playing, but it is an effective stunt.

## A MAGGINI MODEL

F. N., Iowa. If your violin is a genuine Maggini, he made it at the age of twelve—which would be precocious even for the 16th century. In other words, I'm afraid the label does not mean anything. What sort of violin you have, only an expert could tell you after seeing the instrument and going over it carefully.

# Organ Questions

Answered by FREDERICK PHILLIPS

• What procedure would you use to teach a processional? I mean, what kind of steps, how many counts to a step, etc. in such hymns as Holy, Holy, Holy; Day of Resurrection, etc.? What metronome setting should be used? —H. C. P., Wisconsin

In both the above hymns, as in most processional hymns in 4-4 rhythm, the tempo should be fairly spirited, the rhythm pronounced, and the step one to two quarter notes. Actually the hymn should be played as though written in 2-2 rhythm. For "Holy, Holy" we suggest ♩=60 and for "Day of Resurrection" about ♩=66. For your guidance we are quoting the words of the first few measures of each, and have underscored the syllables on which the step will occur, as follows. Holy, Holy, Holy. Lord God Almighty. The Day of Resurrection. Earth Tell it out abroad.

• We have a small Wurlitzer electronic organ in our church, and as I have only started playing it, I would like to know how to change the stops for different pieces, congregational hymns, offertories, preludes, etc. The stops for the bass are: Open Diapason 8', Dulciana 8', Dulcet 4' and Violina 4'. Would also like to know some appropriate books suitable for church and special occasions, in grade 3 to 4. —D. R., North Dakota

Since the treble stops are the same as the bass, the normal way to play will be to use the Diapason in both treble and bass for music where greater volume is required, and the Dulciana in treble and bass where you desire soft effects. The Violina 4' plays one octave higher than the written note, and this should be added to the Diapason to obtain greater brilliancy in tone as well as greater volume. The Dulcet 4' would normally be used to add brightness and a slightly greater volume to the Dulciana. For hymn playing the Diapason would be used for "playing over" the hymn, and then for the congregational singing the Violina may be added, with the use of Full Organ where the hymn calls for considerable volume, such as the heavier hymns of praise, for example—"All Hail the Power of Jesus' Name" and "A Mighty Fortress is Our God." For devotional hymns, you will often find the Dul-

ciana and Dulcet an effective combination for the introductions, but for congregational use you will need more volume. For preludes and offertories the softer stops are generally better, with occasional contrast of the louder stops. Where there is a solo passage in the right hand, you could use the Diapason in the treble and the left hand accompaniment with Dulciana and Dulcet. If a solo passage occurs in the bass you could reverse the process, using Dulciana on Dulcet in the treble and the Diapason in the bass, but with an organ of these dimensions you do not have too much opportunity for any variety in solo passages. For books we suggest "Classic and Modern Gems"; "One Hundred Voluntaries," Murray; Presser Two Staff Organ Book; "Reed Organ Player"; "Reed Organ Selections."

• I am fifteen and play piano, violin and now play our two manual church organ, but there are one or two things that bother me. I cannot find any very easy organ music that takes in the pedals as well (I am using Chapel Voluntaries). Can you supply the names of easy but effective organ pieces. (2) What is the stop called Melodia? Should it be used for hymns, etc.? (3) Is it wise to use the Tremulant when you are not instructed to?—J. S. H., Manitoba

The following collections are for one manual reed organ, and either have the pedal notes written below the regular bass notes, or the bass notes are so obvious that it is easy to double them on the pedals: Presser Two Staff Organ Book; "Classic and Modern Gems for Reed Organ"; "Reed Organ Player," by Lewis; "Reed Organ Selections for Church Use." All of these may be had from the publishers of ETUDE.

(2) The Melodia is a stop of moderate volume, 8 foot pitch (normal pitch), and having a mellow tone. It could be used effectively in introducing the hymns by playing the melody part on the Melodia and the accompanying voices on a softer combination on another manual. For congregational singing, the Melodia by itself has hardly sufficient volume.

(3) The tremulant should be used sparingly, and as a rule limited to softer stops.

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# Junior Etude

Edited by Elizabeth A. Gest

## The Bells

By Leonora Sill Ashton

"WHAT NEXT?" asked Tom, as he placed the record which had just been played back into the cabinet.

"Play another symphony," begged Jean.

"I vote for 'The Bells,'" added Patricia.

"So do I," said Charles. "That's one composition I would like to hear because I have never heard it."

Tom fitted the chosen recording in place and soon the music of Rachmaninoff's great symphony, "The Bells," was sounding through the room. "It seems as though real bells were ringing," whispered Patricia. The others nodded. No one wanted to miss a single change of tones as they followed, one after the other.

There were small tinklings which sounded as though delicate silver bells were shaking themselves in frosty air; there were deep mellow tones, such as might come from golden bells; there were slow, heavy tones which seemed to ring solemnly with mournful tones. Sometimes the sounds would change to quick, sudden, startling brass tones and would ring through a maze of wonderful, changing harmonies.

When the music ended, Jean declared "I could listen to that over and over again."

"So could I," said Patricia. "You can hear fire bells, church bells and all kinds of bells in that symphony."

"I like it a lot, too," Charles agreed. "And somehow, it seems familiar, too. But I'm sure I never heard it before."

"I know what it made you think of, Charley," Tom told him. "It's the poem by Edgar Allan Poe,

called 'The Bells.' I'll get it." Stepping to the bookcase, Tom drew out the book containing the poem and began turning the leaves. "Here it is," he said; "I'll read a little of it."

"Hear the sledges with the bells,  
Silver bells!

What a world of merriment their  
melody foretells!

How they tinkle, tinkle, tinkle,  
In the icy air of night!

Keeping time, time, time,  
In a sort of Runic rhyme,

To the tintinnabulation that so  
musically wells

From the bells, bells, bells, bells,  
Bells, bells, bells."

Tom closed the book. "I won't read the whole poem," he explained, "because it is long, but all the verses go along like this one, telling about the different kinds of bells, and the various ways they ring and sound—wedding bells, fire bells, bells that toll. And the poem describes the sounds—the happiness, like singing, the throbbing and the sobbing and the moaning and the groaning of what is frightening and sad."

"These are the things I was thinking about while I listened to the symphony," said Charles. "I guess you were right, it was the poetry I had heard before."

## The Orchestra



I love to hear the orchestra,  
It plays so very well;  
The leader really knows his job,  
The music sounds just swell.

They have rehearsals twice a week  
And practice carefully;  
You see the fourth one from the right,  
Who's sitting still? That's me!

"But, of course, the music came from the poem, you know," said Tom, "because Rachmaninoff based his symphony on the poem and named it 'The Bells,' after that poem by Poe."

"I don't know which I like best, poem or symphony," said Jean. Patricia added, "I like them both."

"It seems to me the music explains what the poem means as well as the words do," commented Charles.

"Maybe you're right," said Tom, "but then, you remember someone once said that in explaining things, music begins where the words stop."

## An Interesting Old Organ

By Martha V. Binde

Do you like to listen to the beautiful music of a pipe organ? It can give us the very softest, sweetest tone, or the crashing chords of thunder. Organs are very old and have been made in various ways.

One of the most interesting organs was the one built in the Cathedral at Winchester, England, during the tenth century. It had ten keys and four-hundred pipes. It required twenty-six bellows to force the air into the pipes, and seventy men, "in the sweat of the brows," so the old story goes, worked these bellows. The sound was like a great rumble of thunder when all the forty pipes were sounded with each key.

An account of this organ, written by a monk who died in the year 963 runs as follows: "Such organs as you have built are seen nowhere. Twice six bellows are arranged in a row, and fourteen

lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy men, laboring with their arms . . . each inciting his companions



Kodak contest  
Lee Louise Onyett, (11) Ohio,  
Prize winner, Class C

to drive the wind up with all his strength. . . . The music is heard throughout the town."

Don't you wish you could have heard this thunderous organ?

## Who Knows the Answers?

Schumann

(Keep score. One hundred is perfect)

1. Was Schumann born in 1802, 1797 or 1810? (5 points)
2. Was he born in Germany, Austria or Bohemia? (5 points)
3. When a boy, he organized a school-boy orchestra. How old was he when he did this? (20 points)
4. What profession did his parents wish him to follow? (15 points)
5. He married a fine pianist, the daughter of his teacher. What was her name? (10 points)
6. In what manner did he cripple his finger and thus prevent the fulfilling of his dream of becoming a concert pianist? (5 points)
7. Was he a writer of musical essays and criticisms, as well as a composer? (10 points)
8. How many symphonies did he compose? (20 points)
9. Did he compose in the classic formal style, or in the romantic, more imaginative and freer style? (5 points)
10. Did he die in 1847, 1856 or 1865? (5 points)

## Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you. Subject for essay: "Music in my life." 150 words. Send to Junior Etude, Bryn Mawr, Pa.—by March 31.

## LINES and SPACES

By Mrs. Tom J. Buchanan

Dost yearn to B MAJOR?  
Then learn to B NATURAL;  
And never B FLAT,  
For fear you'll B MINOR;  
But, do B SHARP. C?

## Results of November essay contest

Class A,  
none received.  
Class B,  
Sylvia Stroud (Age 12) North Carolina, tied with Kay Gabrielson, (Age 14), Florida  
Class C,  
Ellen Plummer (Age 9), Ohio

## Honorable Mention

Geraldine Mary Javor, Janice Heye, Lois Ann Gottlieb, Marion Gordon, Doris Bergen, Irene McMaster, Ella May Dorfner, Ann Hall, Iris Buchanan, Edward Bessmer, Marie Horst, Doris Leas, Jean Bischoff, Eugenia Collins, Edna Backus, Mildred Morris, Ethel Peters, Louise Hill, Johnson Brown, Ruth Fries.



## Answers to Who Knows

1. 1810; 2. Germany; 3. under twelve years of age; 4. law; 5. Clara Wieck; 6. by using a mechanical device to free the fourth finger action; 7. yes; 8. four; 9. romantic style; 10. 1856.

## Dear Junior Etude:

I have studied piano eleven years and violin ten years and would be glad to hear from any one.

Nina Ruth Plummer (Age 15) Texas  
(picture appears above)

At various times I have played piano, saxophone, clarinet, bell lyre and marimba. I love to play with the band better than anything else. I would like to hear from some young music lovers.

Mary Owen (Age 16), Arkansas

## Letter Box List

The Junior Etude regrets that limited space does not permit printing the following letters. (Some of these writers forgot to give their age. Remember to give age, next time).

Margaret Amon, Kathryn Armstrong, Peggy Jo Carroll, C. L. Compton, Judy Deener, Mary Kay Emery, Gloria Feibus, Suzanne Hertel, Sheila Gibson, Frances Matuszewski, Joyce Michelow, Jeanne Niotis, Diana Osterberg, Russell Sprague, Anne Warner, Marilyn Jean White, Mary Vain Wilkins.

## Sunshine Peddlers

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Peggy Dail, Harriet Bond, Judy Adams, Jean Adams, Karen Hallowell, Margaret Holmes, Frances Holton, Charles Hallowell.  
(Frances Holton, age 9, would be glad to hear from Junior Etude readers).

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## MASTER OF MELODY

(Continued from Page 11)

twenty-six he was appointed Professor of Theory and Composition at the new Moscow Conservatory of Music, directed by Anton's brother, Nicholas Rubinstein. This change from student to teacher was quite a step up for Peter, in every way except financially. Although he was now being given respect and recognition, his new position paid him only \$50.00 a month. Only the generosity of Nicholas Rubinstein kept him in clothes suitable for his new status. In fact, Peter was six years at the Conservatory before his salary enabled him to afford rooms of his own. Those six years were spent in Nicholas' home, where Peter was always made to feel very welcome. Nevertheless, when his salary, in combination with income from royalty fees and other miscellaneous income, reached the magnificent sum of approximately one thousand dollars a year, Peter lost no time in locating lodgings of his own.

Tchaikovsky was thirty-six when he began one of the strangest of all friendships. One of the most wealthy and powerful women in all of Russia, Madame Von Meck, heard a composition of Peter's, "The Tempest," and was deeply moved by it. Upon learning that the young composer was constantly in debt, she was determined to free him from this worry. This she did by commissioning him to write special arrangements, for a very generous fee. Their exchange of business letters soon developed into a devoted friendship, but only by correspondence. At the beginning of their acquaintance, Madame Von Meck laid down the strange condition that Tchaikovsky must never try to see her, and although this friendship, and their rapid exchange of letters, lasted for fourteen years, they never met face to face.

Romance, too, made a brief appearance in Peter's life soon after the beginning of his friendship with Madame Von Meck. In an impetuous mood, Peter married a former student of his simply because he thought he had offended her by not answering a letter she wrote expressing admiration for his music. His wife was young, pretty, and very used to having her own way in everything. Genius (and by now people were beginning to admit that Tchaikovsky was a genius) is rarely easy to live with. The combination did not make for a happy marriage, and within a few weeks Peter and his young wife parted. Those few weeks took a tragic toll in Tchaikovsky's health, however, for they ended with Peter in a complete nervous breakdown. Careful nursing by his devoted family and friends, and a trip abroad, financed by Madame Von Meck, soon had him eager to be back at work again.

When Peter returned from his rest-cure he found a note from Nadejda Von Meck inviting him to visit her country house in Brailov. This visit, in accordance with her rule that they were never to meet, was to be in her absence. The Von Meck estate seemed like paradise to Peter, who had known little real luxury in his life. Here was peace, and beauty, and once more the music began singing through Peter's brain.

This was the first of many visits to the various homes of Madame Von Meck. Once there was a vacation in Italy in a villa provided by Nadejda. Other times he stayed in her home in Moscow, and often he visited the magnificent estate at Brailov, where some of his best music was written.

Until he was forty-five years old, Tchaikovsky lived an almost secluded life. Although his compositions were famous, few people really knew the composer. His music was loved throughout the world, yet he had few friends. He made many trips abroad, but his roots were deep in Russian soil, and he began to long for a permanent home. After several unsatisfactory moves, Tchaikovsky finally established a home in a small village near Moscow.

Meanwhile, his fame was growing and his admirers were beginning to clamor to hear his music conducted by the composer. Tchaikovsky, always shy and sensitive, looked upon conducting as an ordeal to be avoided whenever possible, therefore he had done very little of it. Finally, with actual "fear and trembling," he consented to a tour of Europe. He was astonished and delighted at his immense and immediate popularity as a conductor, and the tour was indeed filled with golden days. There were receptions where he met most of the famous men and women of the music world. He was guest of honor at elaborate banquets and fetes, but the high spot of his tour—the most golden time of all—was the ten-day festival in Prague which was held in his honor. Tchaikovsky was humble and grateful that a great capital would so celebrate in his honor.

And now here he was in America. They already liked his music—would they also like him? It didn't really matter; he'd had his share of fame and honor and acclaim. But, and he was a bit wistful, he hoped they did like him. He was glad he had the memory of the many ovations in Europe to sustain him. Surely, with all that success behind him, he wouldn't be so nervous when he stepped onto the podium tonight. Yet already the palms of his hands were damp, and moisture was glistening upon his forehead. He tried to steady himself by thinking of the music he was going to conduct tonight, but the beginning

notes eluded him. How could he stand before that vast audience in the musical capital of America—

The call-boy rapped briskly at the door.

"On stage, Mr. Tchaikovsky."

Peter Ilyitch raised his head and rose slowly from his chair. He pulled down his cuffs and walked through the halls to the wings of the stage. The lights were dimmed; the orchestra was in place. He took a deep breath and walked on stage with the most thunderous applause he had ever heard beating against his ear

drums.

Tchaikovsky straightened slowly from his bow. They liked him. They already liked him! He smiled his gentle, grateful smile, turned, and raised his baton. There was no need now to look at the score—the notes were printed clearly in his memory.

Peter Ilyitch Tchaikovsky moved his baton. With the first notes of the *Solemn March* he knew that this was going to be an evening of music that Carnegie Hall (and Tchaikovsky) would remember forever.

THE END

## GIVE 'EM A CHANCE

(Continued from Page 20)

is needed. Don't compare your teacher's work with that of others without careful consideration of all the factors—including your own part in the setup. Do get up an hour earlier and set that time aside for your child to practice—an hour's effort early in the morning with a fresh mind is worth two or three later in the day, and when you find that you have no practice problem you will be amply rewarded for that lost hour's sleep! Do sit with your child once in a while, while he practices, and at least pretend that you enjoy listening to him play. Do ask your child to perform for you, at least, but never make the mistake of requesting that he play for others when he is not fully prepared—it is embarrassing to him as well as to those who have to listen. Do encourage your child to try his wings occasionally—sight reading is wonderful and it does stimulate interest in furthering his

musical education. Do take your child to concerts when it is possible and buy recordings of things that would interest him—exposure to good music is restful as well as good for the ambition. Don't let your impatience show—what does it matter how long it takes to learn if he can enjoy the process of learning? Above all, don't let him get the upper hand when a particularly trying period arrives—all pupils, young or old, become discouraged when something seems unusually difficult and it is not good for anyone to give in to adversity—you will find that by allowing him to do so he will carry this attitude over into other things and will soon want to quit any situation that seems the least bit difficult. Last, but perhaps the most important of all, do be content with whatever ability your children have and they will always love and find joy in their music.

THE END

## THE INSPIRATION OF DEFEAT

(Continued from Page 12)

in 1841, he produced his exceptionally successful "Nabucco" which has been produced in recent years at the "Met."

A whole book could be written about musicians who have been inspired to greater efforts by defeat. Think of George Frederick Handel, who in 1737 at the age of 52, failed dismally with his opera companies, had a stroke of paralysis, lost his memory and was obliged to give up all work for a year. Then he rose from defeat with greater strength than ever, to give sensational successful organ recitals in London and write many of the most famous works of his career, including "The Messiah."

Never burden yourself with the chains of failure. If you are strained for funds to go on with your study, if your teaching business is not prosperous, if you have lost the opportunity to win a coveted prize, if you have failed to get a long

wished for professional engagement, do not exhaust your precious time and energies by worry or lack of confidence. Try the plan that thousands of successful men and women have employed. Select a constructive, optimistic text, such as the following that we have here suggested from Joshua 1:9. Affirm this devoutly before retiring:

"Be strong and of a good courage; neither be thou afraid; for the Lord thy God is with thee whithersoever thou goest."

Let this thought nest in your subconscious mind over night. Then in the morning, just after awakening, again state the text with greatest confidence and belief, concentrating upon the image of what you desire to attain. Do this daily until your image is materialized, dreaming, thinking, working incessantly, until triumph comes, as it surely will.

James Francis Cooke,  
Editor Emeritus, ETUDE

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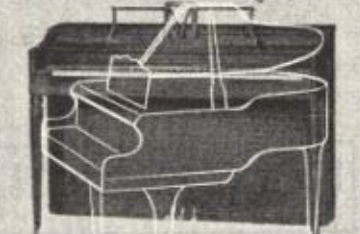
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## YOUR VOICE AFTER FIFTY YEARS?

(Continued from Page 15)

of ours, a tenor in the Rheims Opera, heard me and came across the garden one day to ask me where I had learned to sing. I had never learned—I simply sang! So the good gentleman went to speak to my father about getting lessons for me. My father politely suggested that he mind his own business—he had his own ideas for his son's future. Photographic ideas. But the son had ideas, too! With my mother's help, I wrote off to the Paris Conservatoire, asking when I might have an audition. The reply set a date, and my mother and I determined to go. At this point I got my only preliminary training. I consulted our local baritone and asked him to coach me in two or three arias, for the audition.

"I auditioned for Crosti. The first thing he asked was, how long I had studied. 'I have had six lessons!' I replied with pride. Crosti looked down his nose at me, but allowed me to sing. I began with the aria from 'La Juive.' After ten bars, Crosti looked off his nose and began to listen in earnest. At the end, he said he would take me into his class. 'And,' he added, 'I shall not have to correct your production—you have perfect natural emission.'

"I worked with Crosti and later with Lhéris—dear good Lhéris, who created the rôle of Don José and whom Toscanini once described as the most interesting artist whom he had ever directed—and from them, learned what I have already indicated about volume and resonance. Never were we told, 'You cannot be heard—sing louder!' Those who lacked volume were kept on exercises (chiefly for resonance) until natural power increased by natural means.

We were trained to sing within the limits of our resonance, striving always to keep tone pure, agreeable, and unforced. And here my training as a violinist stood me in good stead—I soon saw that forcing the vocal cords produces exactly the same harsh, disagreeable sound that results from crushing the violin strings. Also, we never got tired, vocally. To this day, I can sing a full performance without feeling the least vocal strain. I may be tired in my body, from standing and acting, but the voice itself is quite ready to begin vocalizing or spinning tone.

"We also learned elegance of deportment, on stage and off. We were taught how to move with grace—what to do with our arms and hands. Indeed, one of our most taxing lessons was to express the complete meaning of a scene, or an aria, with gestures, before using the voice!

"After four years of intensive work, I was graduated with First Prizes in singing, in opera, in sol-fège, and in opera comique. And so I was ready for my career. It did not mean blasting into a microphone with a repertoire of a dozen songs. No, then began the work of learning the hundreds of various disciplines and polishings that can never come out of books—the rubbing off of corners in the actual business of working on a stage.

"And so I return to the question: how do voices to-day compare with those of the great days? Can there be any question? Fine young natural voices there are—but what becomes of them? Until the young singers submit themselves to the same kind of training that produced the great artists of long ago, they can hardly expect to attain their stature.

At the risk of being called that worst of epithets, *old-fashioned*, I suggest that the most crying need in the vocal studios to-day is a greater insistence on sound artistic values and less preoccupation with hurry-up success. Never mind glamour-engagements; never mind Hollywood. Rather, ask yourself whether your tones are what you wish them to be—whether you can first understand and then demonstrate the principles of good resonance—whether you can accomplish perfect diction in foreign languages. Here let me interrupt my list of queries with an anecdote. A year ago, I was asked to listen to a young singer with a highly promising voice, in order to judge of her French diction. It was deplorable; myself a Frenchman by birth, I wondered through half her first song what language she was singing in. Hesitant about discouraging the young lady herself, I made certain suggestions to her friends who had asked me to hear her. This year, I was again asked to listen to the same young singer. Again she sang in what appeared to be French—the only difference from last year was that it was somewhat more deplorable. After, I asked her friends whether she had followed my suggestions. 'Oh, no,' they said: 'right after singing for you, she got quite a number of engagements, and so she had no time!'

"Engagements? Possibly. But artistic stature? Never! I wonder what her voice will sound like fifty years from now! And, wondering, I am profoundly thankful to have had my own training in a school that permits me to keep on singing at the age of seventy-five!"

THE END

## A GREAT AMERICAN ORGANIST—VIRGIL FOX

(Continued from Page 24)

Virgil Fox has great plans for the organ at Riverside Church. The original instrument, built about 25 years ago by Hook and Hastings, is he thinks, obsolete. When he arrived on the scene, the console was in such shape that extensive repairs were necessary. He designed an organ of the future and incorporated it in a new console now being used.

At present the organ has 110 stops, with a chancel and gallery division. The organ of the future will have 210 stops, with chancel and gallery organs plus a celestial organ, which will be in the roof, and which will be a bombarde and echo division combined.

Next summer, Fox plans to make a tour of the Scandinavian countries. I believe he will be the first Ameri-

can organist to do so. Last summer he toured France and the British Isles. He has the distinction of being the only American who has played a recital at Notre Dame Cathedral in Paris. His recital at St. George's Free Church in Edinburgh (the church made famous by the preachers Black and White and the blind organist Alfred Hollins) was a highlight of the Edinburgh Festival last year.

In all his travels Virgil Fox makes friends, not only for himself but for organ recitals in general. Not long ago he had the difficult assignment of playing in a large high school where the organ was in disrepute because it had been played badly for a long time. Fox played a program there before the whole school

which was such a sensation that the students would hardly let him leave. Nor was he "playing down" to the students; his program included the Toccata in F by Bach, Dupre's Prelude and Fugue in G minor, and other big, difficult works. With successful concerts like this, Virgil Fox is helping to develop in America a wider audience for organ music and organ playing.

THE END

## THE COVER THIS MONTH

ETUDE shows on its cover this month a picture of Virgil Fox at the console of the organ in the John Wanamaker Store, Philadelphia, where he has played for thousands.

## HOPE FOR CIVIC SYMPHONIES

(Continued from Page 22)

places. Thus it is a continually shifting group, constant only in the standards of excellence set up by its founder and director, and in the esprit de corps which captures even the youngest members.

Orchestra members pay relatively low monthly dues. They meet twice a week for a two-hour rehearsal after school. They work from original—not simplified—scores, both classical and modern, and give from twelve to sixteen concerts each year for local schools and for the public. The next concert will be the orchestra's 121st.

Besides the major orchestra, there is now an elementary training orchestra which is directed by Thomas Rodrigue, a graduate of Youth Symphony, and supervised by Aranyi. Promotion from this training group to the major orchestra is purely on the basis of merit.

The highlight of the year for all young orchestra members is the summer Music Camp which the Youth Symphony sponsors. The attitude of the young people toward this annual event is well illustrated by the following conversation which was overheard last winter between two seventh grade girls on their way home from a coasting party:

"Winter is fun," said the first girl. "I like snow."

"Which do you like better," asked the other girl, "winter or summer?"

"Oh, I like summer best, of course!" answered the first. "Because then I go to music camp!"

Music Camp lasts at least three weeks. Sometimes parents register their children for only the first week, but the staff never worries about the attendance for the remainder of the session; they know that if a child stays one week he will probably beg to remain for three, and then sigh that it has to end!

It is in this intensive summer session that a love of music receives its widest dissemination in the Northwest, for Music Camp is open to all young people who play instruments, regardless of where they live. With very few exceptions, the children who attend one summer enjoy it so much they cajole their parents into letting them return again the next year, even if they have moved halfway across the country in the meantime. Thus it is not uncommon for the camp to have in residence students from six or seven states.

The Pacific Northwest Music Camp has been held for the past few years in a beautiful rustic setting in the Cascade Mountains. Dormitories for boys and girls, mess hall, recreation hall, concert hall, and cottages for the staff cluster around a large open space. Tall trees in the background, mountains rising beyond in impressive dignity, and a swift mountain river roaring down its stone-

studded course add to the inspiration of the spot.

Here for several weeks nearly a hundred boys and girls work together intensively on ensemble playing, harmony, and full orchestra. From morning till night music dominates their lives, relieved only by brief periods of swimming, dancing, campfires, and games. Regular Youth Symphony members and newcomers alike share the same program; they unite in their loyalty to the camp orchestra and the training orchestra, and exhibit the same generous pleasure in the promotion or special recognition of any player.

The Sunday concerts (one after each week's work) are traditional. Parents and friends and music lovers flock from many parts of the state to listen and marvel at what can be accomplished in one short week with concentrated work under inspired leadership.

Fees for the camp are made as low as possible, in order that music-hungry children shall not be excluded for lack of funds; several clubs of the community offer camp scholarships to worthy students. Actually, this camp which offers such rich rewards both in music training and character development costs less than many purely social summer camps, in spite of the fact that the caliber of the music staff is very high.

Low fees are made possible in three ways. First, music staff members, cognizant of the value of such a camp to the Northwest, serve for a fraction of their true worth. Second, the camp personnel is composed largely of volunteers. And third, the camp chairman works all through the year to plan and prepare for the following summer, always on the lookout for means to cut costs without sacrificing the comfort and welfare of the campers.

Former members of Youth Symphony who have gone on to Juilliard, Curtis, and other top conservatories, have found their work under Aranyi a sound foundation for further study. Several members have gone directly into the Seattle Symphony.

More important to the community, however, than the professional musicians who get their start in Youth Symphony, is the appreciation of music which permeates all of its members. Without a doubt, children who have had the privilege of belonging to the Youth Symphony Orchestra or attending the Pacific Northwest Music Camp for several summers will grow into adult citizens to whom good music will be a vital part of life. If a whole generation of Americans could have such experiences, the civic symphony orchestra would be assured of whole-hearted support. THE END

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**William F. Santelmann**, Leader of the United States Marine Band, has been appointed as a Lieutenant Colonel in the Marine Corps, thus attaining the highest rank ever held by a Marine musician. His father, William H. Santelmann, who was the distin-



guished Leader of the Band from 1890 to 1927, was the first Marine bandmaster to hold the rank of a commissioned officer. Prior to that time, all Marine Band Leaders, including John Philip Sousa, were enlisted men. Lieutenant Colonel Santelmann has been connected with the Marine Band since 1924.

The Holland Music Festival for 1952 is going to materialize after all, in spite of the difficulties which apparently had made it appear unlikely that it could be held this coming summer. As now arranged, the fête will run from June 5 to July 4 and will comprise considerably fewer attractions than the 1951 festival. There will be six concerts by The Hague Residence Orchestra, and five by the Amsterdam Concertgebouw Orchestra. Invitations have gone

## THE WORLD OF

# Music

out to Leopold Stokowski, Leonard Bernstein and Guido Cantelli to serve as guest conductors with The Hague Residence Orchestra. Igor Stravinsky's seventieth birthday will be observed by performances of some of his principal works.

The Stringart Quartet of Philadelphia is presenting this season a series of four so-called Coffee Concerts, in which an attempt is being made to capture an atmosphere of informality and intimacy which will make listening to this type of concert a more enjoyable experience for a greater number of people. Smoking is permitted during the concerts and coffee is served during intermission. Two concerts were given in January with two others scheduled for March 9 and March 30. The members of the Stringart Quartet are Morris Shulik, violin; Irwin Eisenberg, violin; Gabriel Braverman, viola; and Hershel Goroletzky, cello. They are all members of the Philadelphia Orchestra. Latest reports tell of somewhat similar projects in several other cities.

Paul Nordoff's Double Concerto for violin and piano was played by Carroll Glenn and her husband Eugene List for the first time on January 5, when they appeared with the Indianapolis Symphony Orchestra under Fabien Sevitzky.

The University of Texas is sponsoring the Southwest's first symposium of contemporary American music. It will be held in March in Austin, and the orchestral works submitted will be played by a professional orchestra from the ranks of the Austin and San Antonio Symphony Orchestras. The choral works will be sung by a chorus drawn from honorary music fraternal organizations. Clifton William, founder of the event which will run three days, will head the committee that will screen the works submitted.

Bernard R. LaBerge, concert manager who had brought to the United States many contemporary French composers and noted or-

ganists, died in New York on December 28, 1951. He was the husband of Claire Coci, herself a widely-known concert organist. He was instrumental also in bringing many chamber music groups to this country, the most recent being the Quartetto Italiano.

The Philadelphia Orchestra has come forward with figures to show that in its 51 years history it has played a considerably greater number of concerts than the New York Philharmonic Symphony's 5000 concerts in its 109 years. In fact, the actual number given by the Philadelphians at the end of last season was 5340.

Laszlo Halasz, musical director of the New York City Opera Company since its organization in 1944, was relieved of his duties on December 21 by the board of directors of the New York City Center of Music and Drama. The dismissal was the signal for the issuance of charges and countercharges by the various factions and groups involved in the controversy. Apparently many of the singers in the opera company have come to the support of Mr. Halasz.

Howard Swanson, 42-year-old American Negro composer, has won the award of the Music Critics Circle of New York as the writer of the most interesting new orchestral work heard in the last fifteen months. The winning composition is Mr. Swanson's Second Symphony. The operatic award went to Bohuslav Martinu for his "opera buffa," "Comedy on the Bridge." A special citation was given to Gian-Carlo Menotti, composer of "Amahl and the Night Visitors," (which had its television premiere on Christmas eve,) and to the National Broadcasting Company for commissioning and producing this first opera composed specifically for television.

Powell Weaver, composer, organist, whose works have been performed by major orchestras, died in Kansas City, Mo. on December 22, 1951, at the age of 61. He was born in Clearfield, Pa., but had lived in Kansas City for forty years.

Ruggiero Ricci, at his Carnegie Hall Recital in January, introduced a new sonata for unaccompanied violin by Bernd Alois Zimmermann. The work is in three movements, a "Praeludium," "Rhapsodie," and "Toccata."

Howard Wells, for many years one of the leading piano teachers of Chicago, died in that city on November 20, 1951, at the age of 76. He was a pupil of Leschetizky and from 1907 to 1914, his assistant.

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## THE SINGING TOWERS OF NORTH AMERICA

(Continued from Page 51)

in connection with the meeting of the North Atlantic Treaty Organization held in Ottawa. There were twelve countries represented, so special music had to be arranged for these countries, namely their well-known folk songs and national anthems. Of course, this Peace Tower carillon celebrated the Royal visit of Princess Elizabeth and Prince Phillip to Canada—it presented a series of seven special recitals in their honor. The Canadian Citizenship Song, *This Canada of Ours*, with music by Mr. Donnell is regularly used as a radio station identification theme between Canada and Sweden.

The Albany, New York, 48 bell carillon is the first civic carillon on this continent. It is a war memorial, the gift of thousands of Albany citizens, the money being raised by a campaign conducted by the Kiwanis Club and the newspapers. The project was fostered by William Gorham Rice who brought over his good friend Jef Denyn, the great carillonneur from Mechlin, Belgium to dedicate this carillon located in City Hall, on September 18, 1927. Present at the inauguration were state officials and their wives—Al Smith was then governor—and nearly all of Albany. It was a great occasion.

We have only five other community carillons—those of Simcoe, Ontario; Mariemont, Ohio; Norwood, Massachusetts; Luray, Virginia—the last three are municipals—and the Virginia State Memorial at Richmond. All are excellent examples of public use. The Simcoe instrument of 23 bells is a county memorial, in memory of its dead in the First World War, on which bi-weekly recitals have been given throughout the summer since its dedication in June 1925. The Mariemont instrument was inaugurated in 1929; its carillonneur is the town's public spirited mayor who gives a recital every Sunday. The Luray carillon is maintained by the municipality both for its own enjoyment and as an attraction to the many visitors to the caverns at the end of town. The Luray Singing Tower stands in a park rising from high ground in open country near the caverns. In addition to regular carillon recitals four times a week from March to November since its dedication in 1937, the carillon is used in connection with Sunday evening vesper services, a united effort of the churches of the town, held during the summer.

The carillon in the Bok Singing Tower, near Lake Wales, Florida, is perhaps the best known in the United States. Installed by Edward William Bok, it is under private

control being a part of the Mountain Lake Sanctuary, a unique park, which, in the winter season attracts enormous crowds, drawn chiefly from great distances. Anton Brees, who dedicated the Sanctuary Bells in 1929, is carillonneur. He gives several concerts a week during the season, in addition to special recitals—at mid-night on Christmas Eve, at Sunrise on Easter, on special days, including Christmas Day and New Year's Day at noon.

The Mountain Lake Sanctuary and the Bok Singing Tower were completed ten years before the carillon was installed; they were dedicated in 1919 by Calvin Collidge, president of the United States. Mr. Bok was inspired to build this Sanctuary and Singing Tower by an injunction of his grandmother to her children and grandchildren, "wherever your lives may be cast make your world a bit better or more beautiful because you lived in it."

The Guild of Carillonneurs in North America was formed in 1937 to promote the carillon movement on this continent and to give carillonneurs an opportunity to play upon and to hear other carillons played. They meet in a three-day Congress in June of each year when the members give beautiful recitals on the nearby carillons. Today the Guild has 80 members.

On September 24th of last year, the first carillon ever to be installed on the front of a store was dedicated by Kamel Lefevre at Whittemore Associates, Inc. in Boston. This carillon of 25 small bells of fine bronze, with a regular clavier, was cast by Petit & Fritzen, bellfounders of Holland and is designed for small churches and other small towers. It cost less than one-half that of any other carillon of 25 bells and the framework of the bells can be constructed to fit any belfry or tower whatever the inside area may be. It is hoped that this modern little carillon will make it possible to give millions of people the joy of hearing the carillon in their home towns all over this continent.

Mozart introduced music similar to the carillon in "The Magic Flute." Magic power was ascribed to its sounds, and *Papageno*, one of the principal characters, refers to it thus:

"Had everyone such a carillon, foes would be turned into friends, and everyone would live in the most beautiful harmony." THE END

NOTE—In Part I of this article a number of bell foundries were mentioned. The firm of Van Bergen Bellfoundries, Greenwood, S. C., should have been included in this group.

## BACH AND BERNIE

(Continued from Page 16)

other parts, and you'll see how they all sound, really four melodies at once.

Bernie, who, for a youngster, reads well enough at sight, played each melody alone, and then I wove the other parts around it. By the time we had the four parts working smoothly together, he had forgotten about Bach.

"Like it?" I said offhandedly.  
"Neat!" said Bernie.

My pulse jumped, but the time for the unveiling was not quite yet. "Yes, it's fun to put things together like that. Imagine being able to write things that would go together so smoothly!" Bernie clucked his tongue, but did not commit himself further.

One wonders if a child's—or an adult's—initial objection to Bach is because he has heard only the more ponderous and solemn of the composer's works, performed at great length, and perhaps without the love and respect that the true Bach-initiate would feel. The superficial musician finds the music lacking in the obvious appeal, the ingratiating tricks, and the shallow ear-catchers of lesser composers. There is even a school of listeners who seem to feel obliged to find anything under the name of Bach to be heavy, unemotional, dreary. These are the "I don't know much about music, but I know what I like" fraternity. They seem a little smug in their prejudice, and I find the earthworm story offering its snobbish comfort sometimes when it has no business poking itself into my reflections!

"Let's change about today, and I'll play for you instead," I said. "Here's something that reminds me of colored leaves scuttling merrily across the autumn fields, or of—well, let's see what it reminds you of!" With the gayest of touches, I played the B-major Prelude, from the Well-Tempered Clavichord.

Bernie approved. "Doesn't sound much like Bach, does it?" I suggested.

"Nope; now if he could write things like that . . ."

I was terribly careful to keep any note of victory out of my voice. "Yes, if he could—and of course he did;—and if people only knew all the things he could write, they'd like him so much better."

Bernie was betrayed; he glanced at Sally to see if she had heard, but

she was back in the third conjugation. I went on, still carefully, "And of course you realize that he wrote that duet we were putting together a little while ago."

"He wrote that too?" The tail of my eye caught Bernie's start. It also watched him gather the folds of his disarrayed dignity about him again, and saw him retire behind the opaque cloak of his poise. It was no time for words.

Quietly I went on playing Bach, choosing pieces of varied mood and distinctive individuality, trying, with more anxiety than I'd have admitted, to sell Sally's "beloved"—and mine—to a silent, perhaps a belligerent, Bernie.

I saw Sally slowly close her book and lean her head back. Bernie still sat tense, but at the climax of a stretto passage, he leaned forward, ever so slightly, and I saw his nostrils dilate.

Finally I stopped, turned fully toward him and smiled questioningly. Bernie is a gentleman; he was not ashamed to capitulate. More than that, he is really, truly, musical.

He nodded, grinned faintly, and said, "He's O.K."

I basked in the avalanche of such flattery.

"How about trying one more of him next week?" I asked. "Read through his book there, and play me the one you like best; I won't assign anything special. I'll just leave you and Bach to find out about each other."

Relieved to have the session end with his self-respect intact, Bernie sailed into the rest of his lesson and acquitted himself admirably. I found occasion for praise in good measure. Finally I said, "And now play your scale."

An instant's suspicion crinkled around the corners of Bernie's eyes. "Did Ba—, —did HE write the scales too?"

Did Bach write the scales too? Was it the moment to take the child into the Inner Shrine, the Mystery of the Octave, the Harmonic Series, the Tempered Scale . . . ?

"Bernie," I said, with heavily-feigned solemnity, "I wouldn't put it a bit past him!"

—And from the lofty perch of his new wisdom, Bernie smilingly gave me a fraternal salute as he settled down into the E-major scale.

THE END

### FOR TEN LITTLE FINGERS

by Gwynneth Gibson

A bust of Bach is on the stand,

A Bach that smiles with no reproach

At octaves not completely spanned

Or notes he thought were bungleproof,

For even under little fingers

His song, exultant, wakes and lingers.

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## AUDIO-VISUAL AIDS FOR THE MUSIC EDUCATOR

(Continued from Page 14)

with a set of slides showing his birthplace, portrait, studio, manuscripts, monuments, etc. Slides are obtainable showing the instruments of the symphony orchestra, as well as the historic development of orchestral and keyboard instruments. For community and assembly singing the various types of glass song slides are probably the earliest type of audio-visual aid in use by music teachers.

(c) Recordings are finding increased use in the studios of the artist teacher of voice and piano, violin and 'cello. Many studios and schools of music are finding it advantageous to be equipped with record players which will reproduce the new 33 1/3 and 45 r.p.m. recordings, as well as the familiar 78 r.p.m. type.

(d) Disc and magnetic recording devices (prices range from \$150 to \$400) enable the teacher to quickly and inexpensively record student performances, which may then be played back repeatedly for criticism as to phrasing, tone quality, nuance, dynamics, etc.<sup>2</sup> In the conservatory of music, entire recitals by artist pupils or faculty members may be recorded on wire or magnetic tape at very small cost, and kept as part of a permanent library. Before purchasing any type of recording equipment, the reader is advised to send for the pamphlet "School Sound Recording and Playback Equipment," obtainable without charge from the Radio Section, United States Office of Education, Washington 25, D. C.

(e) Rehearsal rooms for the bands and orchestras in our public school systems are adopting the clever electronic tuner which supplies a continuous and unvarying "A" or "Bb" with a choice of either flute or oboe tone quality. At the National Music Camp (Interlochen, Michigan) the stroboscope and oscilloscope are in daily laboratory use in checking errors in intonation, and in analyzing tone quality and vibrato in both voice and solo instruments. Interested teachers may apply for their loan film, in color, showing many types of audio-visual device, including the stroboscope and oscilloscope, in actual classroom and laboratory use.<sup>3</sup>

(f) The possibilities inherent in television are as yet only excitingly visionary as applied to music teaching in our colleges, conservatories and public school systems. Imagine, for example, a group of vocal students in a nationally-known conservatory in the midwest, gathered before a large television screen, raptly following a performance of Puccini's "La Bohème" reproduced in color, from the stage of the Metropolitan Opera House. It is safe to predict that a large television screen will eventually be standard equipment in the music studios and classrooms of the nation.

During the past nine years the

writer has been combining six types of audio-visual aids in presenting a course in music appreciation to more than ten thousand senior high school students. Entitled "Global Music," the course includes a visit to twenty-five nations, and utilizes one hundred 16mm. sound films, one hundred recordings, and three hundred glass slides, as well as numerous still pictures, charts and maps. A typical lesson selected from the seventy-five lessons comprising the course, and taken from the unit devoted to France, follows:

Pupils entering the classroom observe photographs of George Bizet, and of noted Metropolitan Opera singers who have appeared in the opera "Carmen," attractively displayed on bulletin boards; blackboards contain brief notes on the career of the composer with a list of his important compositions. A brief discussion by the teacher explaining the general plan of a grand opera is used to introduce listening to recordings of the *Prelude* and the *Toreador's Song* from "Carmen."

The class is then invited to participate in unison singing, with the words projected on the screen from glass slides, of Bizet's spirited "March of Three Kings." This preparation has provided background for the "big moment" of the lesson—the showing of the 16mm. classroom version of the opera "Carmen," produced by Official Films, and in which the title rôle is excellently sung by Cleo Elmo, while story continuity is adroitly interpolated by Olin Downes. A miracle of condensation, the film manages in twenty minutes to present the chief musical excerpts from Bizet's immortal score, and in addition catches much of the atmosphere and glamor of the dramatic action. The lesson ends with "follow-up" questions on what has been seen and heard.

Commenting on the use of audio-visual devices by the progressive teacher, Edgar Dale of Ohio State University has written:

"Professional teaching demands professional tools and equipment. Instead of relying on textbooks only, we shall use motion pictures, slides, photographs, exhibits, recordings, radio, posters, charts, graphs and the like. New teaching tools will make our job more interesting—and more rewarding. Certainly it isn't very exciting to be teaching twentieth century children with nineteenth century tools!"

THE END

1—"Films for Music Education," a pamphlet listing the best in music education films, may be obtained for 25¢ from the Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Ill.

2—See the article "Record Your Performances" (Hjelmervik)—ETUDE

Magazine, February 1950.

3—The booklet "Radio-Electronics in Education" (Radio Corp. of America, 30 Rockefeller Plaza, New York) may be obtained upon request.

4—"Global Music"—An Audio-Visual Approach to the "One World" Concept" (Duffield) Music Ed. Journal, June 1947, April 1949.

## MUSIC FROM AN UNSTRUNG VIOLIN

(Continued from Page 17)

himself was taken ill this time, rather than the diva of the company. He was removed to a charity hospital at Batabano, some miles south of Havana, and died after an illness that kept him 36 days in the hospital. He was only twenty-six when his career ended—five years younger than the youngest of composers—Schubert.

If he was forgotten and destitute at the end, his music was not forgotten. It has gone on from success to success. If he is remembered primarily for one set of waltzes, so is James Bland remembered for only one composition—the song, *Carry Me Back to Ole Virginny*, and Dan Emmett for only one song—*Dixie*, and Manuel M. Ponce for one composition—*Estrellita*. But it was no small accomplishment for a man to have written a melody that today is as alive as it was sixty years ago when it was first created. It was no small feat for an obscure Otomi Indian to have challenged the Johann Strausses successfully on their own stamping ground.

Rosas is remembered in Mexico. Carlos Chávez, the great Mexican conductor, has played a symphonic arrangement of *Over the Waves* in his Orquesta Sinfónica de México concerts. In 1937 Rosa's name was enshrined in the Mexican "Hall of Fame" at the Pantéon Civil. At the National Conservatory a large number of Rosa's printed works are formed into a permanent collection. THE END

## ILLUSTRATION CREDITS

- 15—Affiliated Photo—Conway
- 18—University of Michigan News Service
- 19—Paul A. Gignac, O. V. Hunt
- 22—Martin Moyer
- 24—Volpe
- 61—Official U.S. Marine Corps photo

## CORRECTION

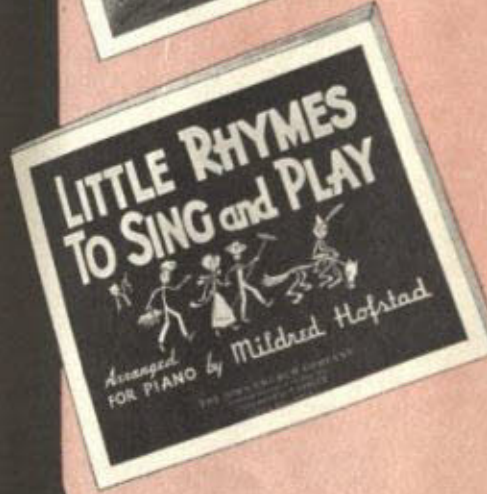
In the article, "How Musicians Can Save on Income Tax," in the February issue of ETUDE, it was stated that no exemption could be claimed for a dependent who earned \$500 or more a year. The Revenue Act was changed last November to make this amount \$600 or over.

ETUDE—MARCH 1952

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